

MUSICAL AMERICA

Edited by A. WALTER KRAMER

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'IBBETSON' GIVEN INITIAL HEARING AT RAVINIA OPERA

American Work Sung in Presence of the Composer and a Large Audience—Bori, Johnson, Macbeth and Gandolfi Warmly Greeted in Leading Roles Under Baton of Pelletier—Jagel Hailed in Debut as Pinkerton

CHICAGO, Aug. 10.—One of the largest audiences in the history of Ravinia gathered for the local premiere of Deems Taylor's "Peter Ibbetson" on Aug. 3. The composer was cheered as he took his place in Mr. Eckstein's box at the beginning of the performance, and was given an ovation at the end of the second act, when he appeared before the curtain and made a speech. Artists, conductor and stage personnel also shared in the success.

Though "Peter Ibbetson" makes severe demands upon the resources of the Ravinia stage, the handicaps were for the most part satisfactorily surmounted. Lucrezia Bori and Edward Johnson were heard in the roles they created at the Metropolitan, and gave effective and artistic performances. Mr. Johnson's singing of the vernacular was a particular delight. In calm moments Miss Bori's English was clear; in moments of stress, less so. Her artistry and acting were of customary notable calibre.

Newcomers in Cast

Alfredo Gandolfi was new to the role of Colonel Ibbetson. While unquestionably capable, his portrayal was somewhat unconvincing. Florence Macbeth, singing Mrs. Dean for the first time, will also doubtless discover possibilities for more definite characterization. Léon Rothier's Major Duquesnois was faultless, and scarcely any reasonable exception could be taken to the rest of the long cast, which included Mmes. Bourskaya, Maxwell, Paggi and Falco, and Messrs. Windheim, D'Angelo, Oliviero, Cehanovsky and Ananian.

Wilfred Pelletier conducted, discharging his most important Ravinia assignment with genuine authority, and receiving his own share of enthusiastic recognition from the audience.

"Carmen" has never been one of the brightest moments of the Ravinia repertoire, and though on Aug. 1 it fared better than often in times past, it still left something wanting in the hearts of Bizet admirers. Ina Bourskaya acted earnestly in the title role, and sang the music more successfully than has sometimes been the case. The same holds true of Giovanni Martinelli's Don Jose. Mario Basiola's Escamillo was scarcely ideal, though capably sung. As Micaela, Quenna Mario's aria was her only moment, since the first

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Ramme, Bayreuth

Leading Figures in This Year's Bayreuth Festival: Seated, Wilhelm Furtwängler, Conductor of "Tristan," Who Next Year Will Assume the General Musical Direction; Winifred Wagner, Administrative Head of the Festival, and Arturo Toscanini, Conductor of "Parsifal" and "Tannhäuser." Standing Behind Frau Wagner Is Heinz Tietjen, Who Next Season Will Assume the General Artistic Direction; Left, Alexander Spring, Stage Director; Right, Carl Kittel, Chief Repétiteur

Debut of Harty and Ballet Program Provide Novelty in Bowl Concerts

LOS ANGELES, Aug. 10.—The Hollywood Bowl season reached its half-way mark with the concert on Aug. 1, and brought Manager Glen Tindall and his associates the satisfaction of having witnessed the most successful first four weeks, financially, in Bowl history. Never before have music lovers gone to the Bowl in such abundance, signifying that the "depression" has not yet arrived in Los Angeles or that countless numbers are finding in music an escape from mental worries.

The management chose its trump card with great care and forethought by bringing Walter Damrosch for the opening week. Perhaps the veteran conductor had misjudged his audiences, for his programs, though not lacking in interesting items, held little of the sensational. Calmon Luboviski, violinist, was the only soloist of the week, playing a Saint-Saëns work with gusto and beauty of tone. Douglas Moore's Suite, "Pageant of P. T. Barnum," was a novelty of picturesque nature. An all-Wagner program was the most substantial of the period.

Harty Conducts Novelties

The local debut of Sir Hamilton Harty on July 14 augured well for his reign of a fortnight, which introduced him as a composer of ability. His poem, "With the Wild Geese," aroused genuine admiration and his deft baton style won many friends. His rule is not that of the autocratic despot, but is marked by a geniality that finds favor with his audiences.

Richard Crooks, tenor, was soloist on two occasions, delighting his hearers with his beauty of voice and ease of production. The Belcher Dancers provided an evening of dance divertisse-

ments on July 17. Albert Spalding was a feted soloist on the evening of July 21, playing the Lalo "Symphonie Espagnole" with distinguished art.

A pleasing representation of British music was a feature of Sir Hamilton's programs. He gave first local performances of Bax's "The Garden of Fand," and Stanford's "Irish Rhapsody," and presented two excerpts from his own "Irish" Symphony, as well as his arrangement of Handel's "Water Musick." Elgar's "Cockaigne" Overture was another semi-novelty.

A new American work given by Harty was W. Franke Harling's "Before the Dawn," a Persian rhapsody for tenor soloist, chorus, and orchestra, heard on July 24. Mr. Crooks sang the vocal part finely, assisted by the Ellis Club and Ilya Bronson, cellist.

Soviet Factory Music

Dr. Artur Rodzinski began the first week of his engagement on July 28, and succeeded in proving that a prophet may be honored in his home town. His entrance aroused the greatest enthusiasm thus far, and the orchestral tone seemed to take on added lustre under his leadership in Tchaikovsky's Symphony No. 4 and Bach's Toccata and Fugue in D Minor.

Some 20,000 persons welcomed the conductor and paid homage to Adolph Bolm and his company of dancers on this evening. The latter gave a version of Debussy's "Nuages," which proved to be rather nebulous, although poetically conceived. More spectacular and more successful from a visual point of view was Mossoloff's "Iron Foundry," a musical edition of a modern Soviet factory. Bolm utilized this dissonant

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BAYREUTH HOLDS FESTIVAL DESPITE COUNTRY'S CRISIS

Economic Troubles Have Slight Effect on Wagnerian Series, Launched with "Tannhäuser"—Furtwängler Makes Debut as Conductor of Brilliant "Tristan"—Toscanini Works Magic in First Performance of "Parsifal"

By OSCAR THOMPSON

BAYREUTH, Aug. 1.—This summer's Bayreuth Festival can be reduced to a tale of two great conductors; with a third, not to be despised, but on quite another level. That other level corresponded substantially to the routine of the singing and the staging—a level which was so utterly transcended by the splendors of the orchestral performances achieved by the two giants of the festival as to magnify rather unduly those stage deficiencies which Wagner pilgrims eventually come to regard as inevitable.

If ever there has been cause to regret the fact that artists, electricians, costumers and stage managers are one thing in Wagner's world, his music another, it has been this year; not that the Bayreuth Festival has failed to maintain its recent high standard in these respects, but because Arturo Toscanini and Wilhelm Furtwängler have lifted their instrumental ensemble into realms where the technicians and the singing actors only too obviously could not follow.

"Tannhäuser," "Parsifal" and "Tristan und Isolde" exhibited this clear line of cleavage between a glorified orchestra and conscientious stage routine. The "Ring," under Karl Elmendorff, was far more uniform in merits and defects, and in a sense better proportioned. But few could regard the tetralogy as other than an anti-climax after the supreme experiences of the three days given over to orchestral transfiguration.

Adverse Conditions Noted

Rain and cold at the outset, with the financial skies overcast in a manner to darken every activity of the German people, reacted inevitably on the spirits of those assembled for the first performances of the 1931 festival, which opened with "Tannhäuser" on July 21, "Parsifal" following on July 22, "Tristan" on July 23, and the "Ring," with the intervening days of rest, occupying the period from July 25 to 30. Scattered vacant seats gave mute evidence of some last-minute cancellations, in what had been announced as sold-out houses; and it was significant that lodgings were somewhat less difficult to obtain than at previous festivals. Recognizable celebrities, too, were fewer, though the old ex-Czar of Bulgaria

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McCormack Signs Contract to Appear Under Columbia Concerts Corporation

JOHN McCORMACK, famous concert tenor, has signed a contract through his personal manager, D. F. McSweeney, to come under the direction of the Columbia Concerts Corporation, subsidiary of Columbia Broadcasting System, according to an announcement made by Arthur Judson, president of the corporation, on July 20.

Mr. McCormack is at present in Hollywood, where he is spending the summer. The contract was negotiated in New York, sent to the singer for approval by air mail, discussed over the telephone and returned by air mail with his signature. It covers the tenor's activities until 1935 for both concert and radio.

Mr. McSweeney, for twenty years associated with McCormack's management, will continue as his personal manager and will shortly move his offices to the Steinway Building, where the other divisions of the Columbia Concerts Corporation are housed.

In coming under the management of the Columbia Concerts Corporation, which is a recent merger of seven of the country's largest concert agencies, Mr. McCormack joins many famous colleagues, among them Galli-Curci, Jeritza, Rosa Ponselle, Lily Pons, Lawrence Tibbett, Mischa Elman, Yehudi Menuhin, Horowitz, Iturbi, La Argentina, Albert Spalding, Grace Moore, Harold Bauer, Sigrid Onegin, Paul Robeson, Tito Schipa, Elisabeth



The Famous Tenor, John McCormack, Whose Appearances, by Arrangement with His Personal Manager, D. F. McSweeney, Will Be Made Under the Direction of Columbia Concerts Corporation

Rethberg, Richard Crooks and many others.

The bookings of the McCormack tours will be under Division Evans and Salter, Inc., whose roster of artists includes Galli-Curci, Menuhin, Tibbett, Schipa and Rethberg.

Guests Lead Novelties in Stadium

THE appearance of several guest conductors and soloists and the inclusion in the programs of numerous novelties have added interest to the concerts of the New York Philharmonic-Symphony in the Lewisohn Stadium. The outdoor series, as previously announced in MUSICAL AMERICA, was opened on the evening of July 7, when Willem van Hoogstraten began his tenure of three weeks as leader. Fritz Reiner, formerly conductor of the Cincinnati Symphony, on July 28 commenced his third period as guest conductor, having appeared in the series of 1924 and 1925. Albert Coates was greeted on opening his fourth Stadium season on the evening of Aug. 11, as the last member of the conductorial trio.

American List Given

Postponed from a previous night because of rain, there was scheduled on Aug. 13 an all-American program, including George Gershwin's "A Rhapsody in Blue," with the composer as piano soloist, and the appearance of Deems Taylor as conductor of his suite, "Through the Looking Glass." Other numbers were a March for two pianos and orchestra by Robert Russell Bennett, with the composer and Oscar Levant as soloists, and a new waltz, "Pastorale," by Allan Lincoln Langley.

William M. Daly, who has conducted in Broadway productions, was to lead "A Rhapsody in Blue" and Mr. Bennett's March. Hans Lange was to conduct Mr. Langley's waltz, Henry Hadley's Overture "In Bohemia" and "Jubilee" and "Noel" from Chadwick's "Symphonic Sketches."

Mr. Reiner gave an all-Wagner pro-

gram on the evening of Aug. 5, drawing an audience which filled the Stadium to capacity and which hailed each number with a tumult of applause. On the following evening Casella's suite from his ballet "La Giara" was given for the first time in several years in this series. Ralph Errol sang the solo in the Nocturne, doing a particularly grateful piece of work.

The novelty on this program was "On a Transatlantic Cruise" by Theodore Cella, harpist of the orchestra, conducted by the composer. Mr. Cella's number consists of five sections, scored for full orchestra. The work, while not designedly of heavy calibre, is well conceived, is thematically interesting and is deftly scored. The audience received it warmly.

Braslau in de Falla Work

Big audiences heard Mr. Reiner's Saturday and Sunday concerts. Saturday was a gala evening with Sophie Braslau singing with opulent tone the contralto music that adorns de Falla's "Amor brujo" suite. Miss Braslau, who has sung this with many orchestras, achieved a very fine thing, singing it from memory, seated alongside of the conductor. She was recalled unceasingly. Other works were Stravinsky's dreadful version of the "Song of the Volga Bargemen," his "Fire Bird," and "Fireworks." The second half of the program, by Richard Strauss, included the longwinded Interlude from his opera "Intermezzo," "Salome's Dance," "Rosenkavalier" Waltzes and "Death and Transfiguration."

On account of rain, the concert on (Continued on page 11)

Opera Based on Shaw Play Rumored for Metropolitan

IGNACY LILLEN, thirty-year-old Polish musician, is the composer of an opera based on George Bernard Shaw's one-act play, "Great Catherine," which, it is reported, is being considered as a vehicle for Maria Jeritza at the Metropolitan in 1932-33.

Yelly d'Aranyi Plays at London Event Held in Memory of Joachim

LONDON, Aug. 1.—A concert in honor of the centenary of Joseph Joachim was given in the Queen's Hall on the evening of July 14.

The participants included the New



*From a Portrait by Lazzio
A Grandniece of the Great Joachim, Yelly d'Aranyi Is Soloist When London Honors His Memory*

Symphony Orchestra, conducted by Sir Henry Wood and Donald Francis Tovey; Yelly d'Aranyi and her sister, Adila Fachiri, both noted violinists and grandnieces of the famous artist, and Gabrielle Joachim, a granddaughter of the violinist, who sang a scena from his opera "Marfa."

Miss d'Aranyi played Joachim's "Hungarian" Concerto, and Miss Fachiri an Adagio and Variations by the same composer. His "Overture to a Comedy by Gozzi" was given by the orchestra, in addition to other works.

Miss d'Aranyi and Myra Hess, pianist, recently appeared in a series of three sonata recitals on successive Saturdays in Wigmore Hall, which proved outstanding events of the spring season. Before returning for another American tour next January, Miss d'Aranyi will play three times as soloist with orchestras in London and in two appearances with the Hallé Orchestra of Manchester in its home city and in Bradford.

Works by Sandor Harmati to Be Performed at Chautauqua

Sandor Harmati's "Prelude to a Melodrama" was scheduled for a performance under the baton of Albert Stoessel at Chautauqua, N. Y., on Aug. 12. Mr. Harmati's String Quartet is to be performed in the near future by the Mischakoff Quartet at the same place.

TO AWARD \$10,000 FOR FIVE WORKS

NBC Announces Details of Symphonic Prize Competition

Further details of the competition for American orchestral works which is being sponsored by the National Broadcasting Company were announced on July 31. Five prizes will be awarded, amounting respectively to \$5,000, \$2,500, \$1,250, \$750 and \$500. The contest will close on Dec. 31. Announcement of the choice of the five best manuscripts will be made, and the works will be played by an N. B. C. orchestra on Feb. 21. The work winning first prize also will be played over a nationwide radio network on Feb. 22.

Conditions of Contest

Conditions of the contest are as follows:

Works submitted must be conceived and scored for symphony orchestra, and not take more than twelve minutes to play. Special instruments, such as piano, saxophones, etc., may be introduced at the composer's discretion. Any form is permitted except marches and waltzes as such, but dance suites may be entered.

Any American citizen, irrespective of residence, and any alien resident in this country who has taken out first citizenship papers is eligible. A competitor must be prepared to submit documentary evidence of his citizenship or intended citizenship if required.

Each work submitted must be sent separately, wrapped flat, postage paid, to "N. B. C. Orchestral Awards," 711 Fifth Avenue. Works must be in legibly written full-score form, and identified only by a pseudonym or motto. An accompanying sealed envelope marked with this pseudonym or motto on the outside must contain the composer's full name and address and an official entry blank properly filled out. Entry blanks may be had on application at the above address. Return postage must also be inclosed, and candidates are advised to keep copies of their manuscript. A composer may submit more than one work. No works already performed in public will be eligible.

The National Broadcasting Company will acquire the broadcasting and television rights of the five winning works for a year after the announcement of the winners. The company will copy the orchestral parts from the score, and these will remain its property for a year. No other rights will be claimed.

The personnel of the judges' committees will be announced in the fall.

Six Unknown German Dances by Schubert Discovered in Austria

VIENNA, Aug. 1.—Music lovers everywhere will rejoice in the news of the discovery by Prof. Hans Wagner-Schönkirch of "Sechs Deutsche Tänze" (Six German Dances) by Schubert after they had been hidden away for more than a hundred years. Like his well known "Deutsche Tänze," they are for the piano. The works have just been issued, edited by Prof. Schönkirch, by the Universal Edition. They are said to be in Schubert's best vein and not difficult to play.

Budapest Opera Company Plans Visit to America in 1933

The Hungarian Government has granted permission for the Budapest Opera Company to make a tour of the United States in 1933, according to word received from J. J. Vincent, managing director of the German Grand Opera Company, who is now in Europe. The Hungarian ensemble may come to America at that time especially to make appearances at the Chicago World's Fair.

Honor Polish Composer

Stanislas Niewiadomski, Polish composer, has been awarded the Grand Prix of the city of Warsaw.

Toscanini's "Parsifal" and Furtwängler's Debut Stir Bayreuth

(Continued from page 3)

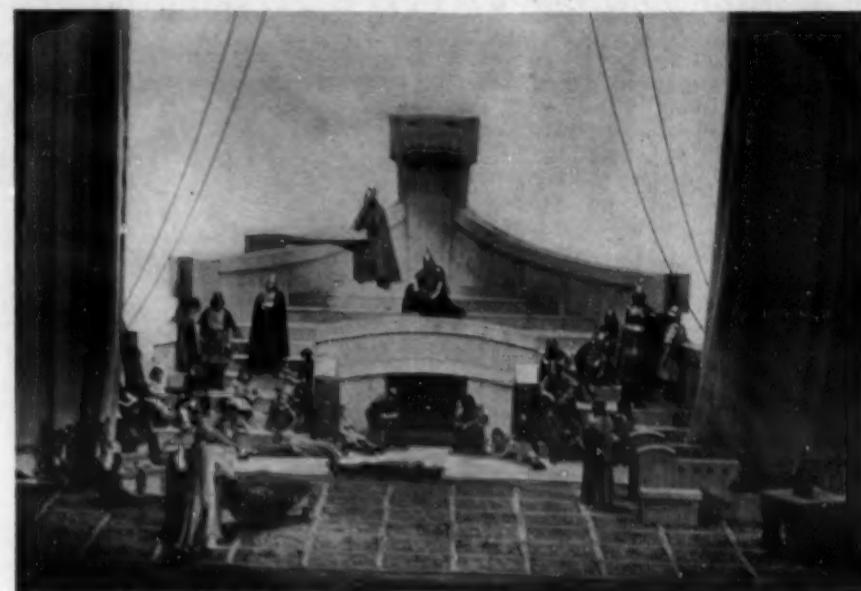
wagged the time with his long head and pointed beard as in other years, and the Queen of Denmark was among those who, in pre-war days, would have been regarded as contributing to the pomp and circumstance of the festival.

"Tannhäuser," first of the series as it was a year ago, when it was Siegfried Wagner's newest (and last) production, remained substantially unchanged, in spite of some new faces in the cast. "Parsifal," on the second day, was a fresh and in many respects a supreme experience, because of what Toscanini achieved in succession to Karl Muck, whose "Parsifal" for many years had been the measuring rod for all other "Parsifals."

"Tristan und Isolde," which Toscanini relinquished to Furtwängler this year, after having made of it a revelation such as to crowd even the Muck "Parsifal" into second place at the last festival, found in the tall German another such exponent of beauty as the traditions of Bayreuth demand. Muck has departed and Toscanini may not conduct in Bayreuth after this summer. But Furtwängler in this "Tristan" established his right to be considered a

movement less propulsive than we have come to expect of this genius of the baton. There are those who are convinced that Toscanini has gone back to Wagner himself for the slow tempo at which he takes Tannhäuser's "Hymn to Venus." The German opera tradition may be wrong, but the faster, more energetic tempo is more effective in the theatre.

The most admirable singing of the opening performance was that of Gerhard Hüsch as Wolfram. The voice is a less voluminous one than that of Herbert Janssen, whose Wolfram was justly admired a year ago, but it is beautifully used. Maria Müller's Elisabeth was good to look upon and often praiseworthy in song, though she forced and sharpened some upper notes. There is no need to dwell on the not-very-alluring Venus of Anny Helm or the rather tuneless Landgrave of Josef von Manowarda. The chorus, as always at Bayreuth, was superb. The production had, for us, the same faults as before; costumes too bright and flashy for the era represented, pretentious settings calling attention to the magnitude of the stage rather than building atmosphere or illusion; and an



© Bayreuth Festspiel Verwaltung
A Scene from the First Act of "Tristan und Isolde" as Given at Bayreuth. From a Photograph Taken in the Festspielhaus

often actually slower, with the result that this was the longest of all recent "Parsifals."

The Italian's projection of the score was one of the most silken texture, glowing with a peculiarly remote warmth, rather than shot through with the fire and the iron of Muck. It unfolded its successive ravishments with quite another stir than that which attended Muck's march from climax to climax, his orchestra always building to, or receding from, some musical or emotional peak.

In the Klingsor scene, the Toscanini performance was frankly disappointing. It lacked the bite, the edge, the malice, the evil of Muck's. Nor were the temptations of the flower-maidens the most sensuous of our experience. The second act, in its entirety, seemed to us over-sensitized, over-refined. The first and last were almost beyond compare, unwilling though we may be to relinquish any of the admiration we have held for the "Parsifal" of Muck.

Fritz Wolff, who first sang the role at Bayreuth three summers ago, was again the most personable and vocally acceptable of current Parsifals. The cast had the further advantage of some sympathetic and well-turned singing by Herbert Janssen, as Amfortas. The Kundry of Elisabeth Ohms was what it has been in New York, Munich and elsewhere: pictorially attractive, vocally a struggle that was often disconcerting. Competence of an order not confined to Bayreuth characterized the other roles, but in Hugo Rüdel's superb chorus, as in the orchestra, competence was left far behind.

Furtwängler's Fine "Tristan"

Furtwängler's "Tristan" can be said to have rivaled that of Toscanini in sheer beauty of sound through virtually all of the second act. Aside from an excellent performance of the Prelude, the first act seemed to us of a more ordinary character. Again, in the last act, we missed at the opening that starry luminosity which Toscanini brought, a year ago, to the music which first discloses the wounded Tristan and the watchful Kurwenal in the castle courtyard in Kareol. The "Liebestod," however, was of more voluminous climax and perhaps more profoundly stirring of itself than was Toscanini's—one of a number of instances in which the Ger-

man sought and obtained what may be regarded as a greater measure of power, if not of poignancy. The second act was perhaps as remarkable for its symmetry as Toscanini's; the other two less so. If, in balancing all with all, the Toscanini performance remains a supreme experience, that of Furtwängler must be accounted a very memorable one.

The Tristan was Melchior and the Isolde, Nanny Larsen-Todsen, of whom about all that can be said has been said in other years. Neither approaches the ideal as to voice or action, but both achieve a credibility not common today among interpreters of these roles. There was a Brangäne no more than acceptable in Anny Helm, a stolid King Marke in Manowarda and a lyrical Kurwenal in Rudolf Bockelmann; the singing of the last of these in the final act being the most musical of the performance.

"Ring" Proves Anti-climax

That the first "Ring" cycle of the 1931 festival, ably but not brilliantly conducted by Karl Elmendorff, should have come as an anti-climax after the Toscanini and Furtwängler performances of the other Bayreuth music-dramas was perhaps inevitable. In its entirety, the cycle was probably a notch better than a "Ring" in New York, London, Berlin or Munich. But this was due more to the Bayreuth environment and the Bayreuth mechanics than to the singers. Orchestrally, what had gone before in "Tannhäuser," "Parsifal" and "Tristan" was so superior as to place Elmendorff in a most unenviable position. The good was not good enough. Audiences had to come down out of the clouds. And the "Ring," of all musical experiences, needs to be on the heights.

The disaffected insufficiencies of Wagner singers are not only proverbial but universal. All Bayreuth can do is to select one artist here, another there, a third somewhere else—all open to criticism on the native heath—and try to unite them in a superior ensemble. Let it be conceded that the ensemble for this particular cycle was in some measure superior. That left most, or many, of the individuals as open to criticism as before.

The Wotan of Friedrich Schorr is always to be admired, whether in New (Continued on page 33)



© Bayreuth Festspiel Verwaltung
A Celebrated Conductor with the Heirs of a Famous Musical Tradition: Arturo Toscanini with the Children of Winifred and the Late Siegfried Wagner

Wagner conductor on a very different plane from those who do the routine labors of the Wagner performances to be heard every season in the chief opera houses of Europe.

Questions Raised by "Tannhäuser"

Some questions with respect to the Toscanini "Tannhäuser" remained just where they were last year. Such beauty of sound as he drew from his instruments throughout was nothing less than a tonal re-birth for many episodes of this score. Particularly in the last act, passages such as those connecting the airs of Wolfram and Elisabeth's "Prayer" were transmuted into a golden lyricism which beggared the best efforts of the vocalists on the stage.

But this excessive refinement, united with the natural refinements of the Bayreuth acoustics, softens and in a sense tames "Tannhäuser." Under Toscanini it becomes something of magical detail; the while we are conscious of a structure less firm and a

elaborate bacchanale that substituted gymnastics for sensual allurements.

Superb "Parsifal" Under Toscanini

"Parsifal" reached its supreme heights in the first act. Aside from the great beauty of the Vorspiel, it seemed to us that we had never really heard the Gurnemanz music before. Ivar Andresen sang the long recital with a richness and nobility of tone which he never has seemed able to give us at the Metropolitan; but the enchantment which surrounded a scene by no means always engrossing emanated chiefly from the orchestra pit. There, an aureole of magical sound was fashioned about the head of Gurnemanz, and this character, who at times is something of a bore, was given the nimbus of a saint. The Grail Temple scenes were other-worldly rather than theatrical in their sonorities, and the "Good Friday Spell" was rarefied beyond any performance of it we have heard. Throughout, Toscanini's tempi were as broad as Muck's, the pace

Sophie Braslau to Open Autumn Tour Under Banner of NBC Artists Service

WITH the beginning of her American recital tour in October, Sophie Braslau will appear under the management of the NBC Artists Service, according to an announcement made by George Engles, managing director of this bureau, who states that his office will have charge of the celebrated contralto's bookings both in the concert and radio fields.

Discussing her plans for next season, Miss Braslau hinted that she contemplates a return to the operatic stage. She has been a member of the Metropolitan Opera and has sung under the batons of such renowned conductors as Arturo Toscanini and Leopold Stokowski.

Miss Braslau has visited nearly 300 cities in the United States, many of them several times, on concert tours. She has sung repeatedly with leading orchestras throughout the country and at the major music festivals. Audiences at Ann Arbor, Cincinnati, Evanston, Worcester, Spartanburg, Norfolk, Springfield and other festival centres have heard her many times.

On a recent tour of Europe, Miss Braslau achieved such success as soloist with the Amsterdam Concertgebouw, Willem Mengelberg conducting, that she was immediately engaged for the orchestra's spring tour in 1932. Her Holland appearances will be supplemented by recitals and concerts with orchestras in the various European countries.

GRACE MOORE WEDS

Metropolitan Soprano Married to Valentine Parara, Film Actor, at Cannes

Grace Moore, soprano of the Metropolitan Opera Company, and Valentine Parara, a young Spanish motion picture actor, were married at the City Hall in Cannes on July 15. The ceremony was performed by the mayor of the French city, in the presence of a number of celebrities of the stage and other vocations. Samuel Chotzinoff, formerly music critic of the New York *World*, was the witness for the bride, and Antonio Saa Dedra for the groom.

A reception was given for the couple later at the Hotel Miramar. Among the guests were Charlie Chaplin, Gloria Swanson, Mr. and Mrs. Michael Arlen, Signora Arturo Toscanini, Maurice Deobra, Mrs. W. K. Vanderbilt, Mrs. Dorothy Benjamin Caruso and Adamo Dur.

Mrs. Pier Tirindelli Dies in Rome

As MUSICAL AMERICA went to press, the death of Mrs. Rita Robecchi Tirindelli, wife of Pier Adolfo Tirindelli, composer, conductor and violinist, was reported in dispatches from Italy. Mrs. Tirindelli passed away at her home in Rome, on Aug. 10, following an illness of several months. She was fifty-seven years of age.

Mrs. Tirindelli with her husband had lived in New York and for more than two decades in Cincinnati, where he was head of the violin and orchestra departments at the Cincinnati Conservatory.

Besides her husband, she is survived by two daughters, Margherita Tirindelli, of New York, and Mrs. Wanda Curci, as well as by a brother, Giuseppe Robecchi, of Palermo.



Sophie Braslau, Who Will Be Widely Heard in Concerts in the Coming Season

GILBERT AND SULLIVAN WORKS HOLD BOARDS

"Iolanthe" and "Trial by Jury" Added to Civic Company's Repertoire

"Pinafore" Given Again

"Iolanthe" was the Gilbert and Sullivan work given by the Civic Light Opera Company in the Erlanger Theatre during the fortnight beginning July 13.

Frank Moulan was an excellent Lord Chancellor and Herbert Waterous a sonorous Private Willis. Joseph Macaulay, though not entirely filling the description of his person given in the text, sang Strephon's music beautifully. Vera Ross, the Fairy Queen of the Winthrop Ames revivals, scored in the same role. Dean Dickens and Vivian Hart were excellent, as were Frederick Persson and Howard Marsh.

On July 27, "Pinafore" was brought forward again in double bill with "Trial by Jury," the latter not given here since 1915. The cast of "Pinafore" was the same as in the earlier production except that Eleanor Altman was replaced as Josephine by Theo Pennington, who also sang the Plaintiff in the legal fore-piece, and Frederick Persson was Bill Bibsley, replacing William Gordon. Fay Templeton was again a delight as Little Buttercup.

"Trial by Jury" was given a nervous, badly conducted performance with eccentric tempi and a lack of understanding of tradition.

H.

Philip James Appointed to Faculty of Columbia University

Philip James, composer, and conductor of the Bamberger Little Symphony, has been appointed an instructor in conducting at Columbia University. He has long been an assistant professor in the same subject at New York University. His work at Columbia will be in the Extension Department.

Writes Pavlova Biography

AMSTERDAM, Aug. 1.—A biography of Anna Pavlova has been written by Ernst Krauss.

MANY ARTISTS ARE ATLANTIC VOYAGERS

Arrivals and Departures Numerous in Holiday Sea Travel

With the coming of midsummer days, the departures for Europe and the arrivals about balance.

On the Bremen on July 16 were Siegfried Hearst, booking representative of NBC artists, also Elsie Illingworth of the same organization. Two days later on the Baltic, en route for the Anglo-American Music Conference at Lausanne, were Dean John Patten Marshall of the Boston University College of Music, who was appointed "Master of Musick" for the American section; Mrs. William Arms Fisher, who will serve as American hostess at the conference and will represent the newly organized American Choral and Festival Alliance with international relations of which she is president, and Grace Gordon Pierce, music supervisor of Arlington, Mass.

Beryl Rubinstein, dean of the faculty of the Cleveland Institute, sailed with Mrs. Rubinstein on the Mauretania on July 22, to spend the rest of the summer in Europe. Mr. Rubinstein will act as American chairman of the piano meetings of the Conference. He will return for the opening of the Institute on Sept. 21.

Eastman Is Passenger

George Eastman, founder of the Eastman School of Music in Rochester, N. Y., was also aboard the Mauretania.

Mrs. Franklyn B. Sanders, director of the Cleveland Institute of Music, sailed on the Volendam for a few weeks in France.

Marie Miller, harpist, sailed on the de Grasse on July 30. The following day, Lawrence Gilman, music critic of the New York *Herald-Tribune*, sailed on the New York. Henri Deering, American pianist, was booked to sail on the Europa on Aug. 8.

Returning from Abroad

Returning from Europe on the Lafayette on July 11, were Nikolai Sokoloff, conductor of the Cleveland Orchestra, and Pierre Monteux, formerly conductor at the Metropolitan and of the Boston Symphony, who will make guest appearances in the Hollywood Bowl. Marion Claire, soprano, and her husband, Henry G. Weber, formerly conductor with the Chicago Civic Opera Company, arrived on the Dresden on July 13. Lucille Chalfant, American operatic soprano, was on the Paris on July 15. Ossip Gabrilowitsch, conductor of the Detroit Symphony, was aboard the Bremen which docked the same day. Fritz Reiner, who conducted at the Lewisohn Stadium, arrived on the Vulcania on July 27.

On the liner Bremen, which arrived from a later voyage on Aug. 1, were Josef Hofmann, pianist and director of the Curtis School of Music in Philadelphia, and Mrs. Hofmann; also Lea Luboschutz, violinist, and member of the faculty of the Curtis School; Albert Coates, conductor, who is now conducting at the Lewisohn Stadium; Frederick Stock, conductor of the Chicago Symphony, Leopold Godowsky, pianist, and Leonard Liebling, editor of the *Musical Courier*. Vincenzo Bellezza, conductor at the Metropolitan, arrived on the Conte Grande on Aug. 3.

Lionel Mapleson, librarian of the Metropolitan Opera, returned on Aug. 4 on the Olympic.

GARDEN WILL HEAD OWN OPERA FORCES

Plans New York Series in 1932-3—Operetta Season Announced



Fernand de Guelde
Mary Garden, Whose Schedule Includes a New Operatic Enterprise

Mary Garden will appear at the head of a specially organized opera company in New York season after next, according to plans of Charles L. Wagner, New York concert manager.

Mr. Wagner stated recently that he will launch a season of operettas in English with "Boccaccio" in the coming autumn. A novelty will be the assignment of the title role to a tenor. The series will also include Offenbach's "La Belle Hélène" and "La Vie Parisienne," Benedict's "The Lily of Killarny," "Martha" and "Fra Diavolo."

Soprano to Sing Familiar Roles

Miss Garden's plans for next season include a concert tour of about twenty-five appearances, including two with the Boston Symphony Orchestra and the Minneapolis Symphony.

The following summer she will select supporting singers for her appearances in opera here, and in the Fall of 1932 she will appear in Hamilton Forrest's "Camille," "Resurrection," "Judith," "Pelléas et Mélisande" and in other operas she has performed before in New York and Chicago.

Mr. Wagner said that Miss Garden was also planning to take her company to Paris in the Spring of 1933 to sing in "Camille."

The soprano is in Corsica, where she intends to stay for several months. She will arrive here for her concert tour in October.

Associated Music Publishers, Inc., Move Offices

Associated Music Publishers, Inc., sole agents for the U. S. A. and Canada of many prominent European music publishers, among them the Universal Edition of Vienna, B. Schott's Söhne, Mainz, Bote & Bock, Berlin, and Choudens of Paris, have moved their executive offices and sales rooms to attractive quarters on the third floor of 25 West Forty-fifth Street. A music salon has been arranged, where musicians may enjoy the convenience of a grand piano to play over works that interest them especially.

Beethoven's Spirit Still Lingers in Historic Baden

Watering Place Near Vienna, Where the Composer Spent His Summers, Preserves Many Mementos of His Residence There—Landlords of the Town Learned to Be Chary of Receiving Temperamental Tenant—Houses in Which the Ninth Symphony and the Last Quartets Were Written Still Standing

By MARGARETHE KOLLISCH-MOLLER

BADEN, Aug. 1.—This small watering place near Vienna has always been the favorite resort of great artists. Poets, painters and musicians have dwelt in its yellow-tinted, one-story houses built in the Empire style, with ancient courts and hidden gardens; have paced up and down the curiously-twisted streets or roamed about the surrounding vineyards and the lovely valley of Hellenental, crowned by the ruins of the two medieval castles, Rauenstein and Rauheneck.

Among the glorious shadows of the past, Baden is blessed by the memory of Beethoven, who during the years 1807 to 1825 chose it no less than thirteen times for his summer or autumn residence. This little town, famous for its sulphurous springs, was even then a fashionable place regularly visited by the Austrian Emperor, Francis I, and his court. A great number of archdukes, the higher nobility, including the Counts Palffy and Esterhazy; statesmen of great renown like Metternich and Gentz, the lover of that wonderful dancer, Fanny Elssler, followed their Imperial Master and assembled in Baden for the sake of health, rest and enjoyment.

Composed Famous Works Here

But Beethoven had no time to lavish on frivolous amusements. His time was devoted to creation. In Baden he composed the Overture "Zur Weihe des Hauses" ("Consecration of the House"), the most important parts of the Ninth Symphony and the "Missa Solemnis"; the last quartets (Op. 127, 130, 131, 132) and the great Fugue, Op. 133.

Some of Beethoven's dwelling-places are still in existence. It gives one a queer sensation to enter a baker's shop in the Rathausgasse belonging to the house of the Ninth Symphony or to walk up an old staircase leading to a dressmaker's workshop in the Antonsgasse, where he composed the "Weihe des Hauses." The last quartets were written in the Castle of Gutenbrunn, now a side-wing of a modern Sanatorium, where last summer Op. 131 and Op. 132 were performed before a distinguished audience by the Rosé Quartet, the representative ensemble of chamber music in Austria.

We know from the biographical notes of Beethoven's friend Schindler that the Overture "Weihe des Hauses" was inspired by a walk through the Hellenental. Beethoven, who was in the society of Schindler and of his nephew, Karl van Beethoven, asked them to go



A. Schiestl, Baden
Courtyard of the House at Rathausgasse 10 in Baden, Near Vienna, Where Beethoven Composed His Ninth Symphony

on while he remained behind for some time. When he rejoined his companions, he told them that he had found two themes for an overture, one of which was to be developed in the strict style of Handel.

That Scrapegrace Nephew

As is well known, the above-mentioned nephew, greatly beloved by Beethoven, caused him much trouble and grief. Oppressed by debts and by the fear of failing in an examination, Karl tried to commit suicide. He bought two pistols, went to Baden and on the tower of the ruined Rauenstein, shot himself, but luckily he was not injured severely. Nevertheless, his uncle was deeply affected by this incident, which he considered a personal disgrace.

Of the many visitors who called on Beethoven during his stay in Baden there is one whose meeting with the great master is of particular interest: Karl Maria von Weber, the originator of the romantic opera, with his "Freischütz," "Oberon" and "Euryanthe." On Oct. 4, 1823, Weber made a trip to

Baden and was welcomed by Beethoven with great cordiality. Embracing him, Beethoven exclaimed: "Yes, you are a damned fellow and a regular brick!"

Though nowadays every stone that was trodden by his feet is sanctified, though Beethoven had manifested his kind feelings toward the townspeople by giving a concert in Karlsbad for their benefit (the population of Baden had been the victims of a great fire in 1812), it cannot be denied that he sometimes encountered difficulties when he wished to hire a lodging for his summer holidays. People at whose house he stayed did not want him a second time, in spite of his promising to be "more careful and considerate with regard to the other inhabitants."

A Profiteer Landlord

At last one landlord, a locksmith, agreed to Beethoven's return, but with one condition. New shutters were to be installed in place of the old ones on which the master had scribbled bills, musical notes, etc., so that they formed a sort of diary. The landlord had sold these shutters to different strangers

and probably hoped to do so again after his lodger's departure!

For the sober spectator, the inscriptions on the houses where Beethoven lived, the marble statue and Greek temple on the slope of the Kurpark, erected in his honor, may bear witness of the historical fact: here lived Beethoven. But for those who cherish dreams, the air is still vibrant with the echo of his eternal melodies. Perhaps, on lonely wanderings, they may imagine that they glimpse a beloved apparition—that of a middle-sized, rather stout gentleman, whose loose gray hair is floating in the wind, whose sinewy hands are knitted on the back of his blue frock-coat adorned by yellow buttons; a dignified gentleman in white breeches, white stockings and low shoes, with a broad scarf twisted round his neck and a castor hat, with a huge handkerchief and a note-book (for holding conversations) with a big pencil peeping from the pocket of his swallow-tail coat—deaf to the sounds of the outer world, but listening to the voices within him: "*Benedictus qui venit in nomine domini!*"

34,000 Children Attend Concerts of Cleveland Orchestra

CLEVELAND, Aug. 10.—Thirty-four thousand school children attended concerts given by the Cleveland Orchestra in Severance Hall, and many of them wrote letters of appreciation to John L. Severance. These facts were brought out at a recent meeting of the Women's Committee, when the following officers were chosen: Mrs. Amos Barron, president; Mrs. William McKinley Osborne and Mrs. Howard P. Eells, Jr., vice-presidents; Mrs. T. Wingate Todd, secretary; Mrs. Thomas J. Bryson, executive secretary, and Mrs. Cyrus S. Eaton, treasurer. Addresses were given by Adella Prentiss Hughes, manager of the orchestra; Mrs. John S. Manuel, who spoke about the eleventh annual

music memory and appreciation contest; Mrs. James Abbott, 2nd, chairman of the children's concert committee; Mrs. Howard F. Burns, chairman of suburban extension, and Miss Halle, chairman of the special extension committee.

Hartford Announces 1931-32 Events

HARTFORD, Aug. 10.—The 3200 seats in Horace Bushnell Memorial Hall are virtually sold out for the six concerts to be given in 1931-32. The following attractions are announced by William H. Mortenson, managing director: the Detroit, Philadelphia, Cleveland and Boston symphony orchestras; Margaret Matzenauer and John Charles Thomas in joint recital, and Padrewski. J. F. K., Jr.

Week's School of Sacred Music Held at Massanetta Springs, Va.

HARRISONBURG, VA., Aug. 10.—A week-long school of sacred music was held at Massanetta Springs, near Harrisonburg, from Aug. 4 to 10, under the leadership of Dr. John Finley Williamson, director of the Westminster Choir School of Ithaca, N. Y. He was assisted by seven trained musicians of the Westminster Choir.

A concert was given on the evening of Aug. 7 by the choir of 1000 trained voices, comprising junior and adult choirs from seventeen cities. The Harrisonburg Municipal Band, the Stonewall Brigade Band and a large concert orchestra were heard in the program which attracted many visitors.

**Rosette Anday Is to
Make First American
Tour in Coming Season**



Rosette Anday, Contralto of the Vienna State Opera, Whose First Visit to the United States Is to Be Made Next Season

An American tour of eight weeks in the season of 1931-32 has been arranged by the NBC Artists' Service for Rosette Anday, contralto of the Vienna State Opera. This will be Mme. Anday's first visit to the United States. Her New York recitals are scheduled for Dec. 28 and Feb. 25.

Of Hungarian birth, Mme. Anday made her debut at the Royal Opera in Budapest at the age of eighteen. She has appeared as guest at Covent Garden, La Scala, the Berlin State Opera and the Colon in Buenos Aires. Successful as a recitalist, she has also sung with noted orchestras under the batons of Bruno Walter, Karl Muck, Wilhelm Furtwängler, Willem Mengelberg, Pierre Monteux and Gabriel Pierné.

**NEW ORCHESTRAL WORKS
TO BE GIVEN PREMIERES**

Kleiber and Walter to Play Novelties by Krenek, Berg and Others with Philharmonic

Universal Edition of Vienna has announced that Erich Kleiber will perform here next season several new works hitherto not heard anywhere in the world, among them being a set of Variations by Krenek and a Passacaglia by Weinberger. These numbers were written especially for Mr. Kleiber's concerts with the New York Philharmonic-Symphony.

It is understood that Mr. Kleiber will also perform Krenek's "Three Jolly Marches" and Berg's Lyric Suite for string orchestra.

Bruno Walter, during his series with the New York Philharmonic-Symphony, will play Schmidt's Variations on a Hussar Song, the first performance of this work in America.

Toscha Samaroff Appointed Concertmaster at Roxy Theatre

Toscha Samaroff, a member of the Roxy Symphony Orchestra for the past three years, has been appointed concertmaster by Maurice Baron, conductor. He succeeds Josef Stopak, who has joined the National Broadcasting Company's orchestra under Erno Rapee.

ZOO FORCES GIVE FIRST "FIDELIO"

Beethoven Opera Is Sung with Success Under Van Grove

CINCINNATI, Aug. 10.—The Zoo Opera Company scored one of the most definite triumphs in its history with the presentation of "Fidelio" during the fourth week of its current season. Not in a half-century had the Beethoven opera been heard here in other than concert form.

Musically, the production was most satisfying. Isaac Van Grove's reading of the score was marked by sincerity, musical intelligence and a fine sense of theatrical values. Though the orchestra was not large, this deficiency was overcome by the skill and beauty of its work.

The wisely selected cast made the production vocally and dramatically engrossing. Marta Wittkowska, though a contralto, has an unusual range and is a most resourceful and skilled singer. Her Leonore was a brilliant achievement vocally and histrionically.

Forrest Lamont sang extremely well as Florestan. Herbert Gould gave a superlatively fine performance as Rocco, and Robert Ringling was in his best form as Pizzaro. Albert Mahler was excellent as Jaquino. Two local members of the company—Lydia Dozier as Marzellina and Leonard Treash as Don Fernando—sang and played to fine effect. The men's chorus did magnificent work in the scene of the prisoners.

"Fidelio" will undoubtedly take its place in the permanent repertoire of the company, as it brought to the Zoo the largest and most distinguished audiences of the year.

Other Operas Sung

The other opera of the week was "Carmen," with Coe Glade giving her customary vivid performance as the heroine. Dimitri Onofrei was greatly applauded for his fine Don José. Joseph Royer as Escamillo, and Lydia Dozier as Micaela, were well liked. Others in the cast were Louis John Juhnen, Herbert Gould, Idella Bunker, Violet Summer, Natale Cervi, Albert Mahler and Herman Tappo.

(Continued on page 29)

**Doris Doe Engaged
for Contralto Roles
by Metropolitan Opera**



**Sue Byk, Berlin
Doris Doe, American Contralto, Who Will Sing with the Metropolitan Opera Company in the Coming Season**

Doris Doe, American contralto, has been engaged to appear with the Metropolitan Opera Company next season. General Manager Giulio Gatti-Casazza gave Miss Doe an audition in Milan recently, on the strength of which it is understood the singer was engaged for a period of five years.

She will join the company next February to sing German roles. At present she is coaching with Artur Bodanzky, the Metropolitan's conductor of German opera, in Berlin.

Miss Doe was born in Bar Harbor, Me. She studied singing with Sibyl Sammis MacDermid and piano with Jeanne Boyd and later coached with Frank La Forge and Charles Baker. She made her New York debut in a recital at Aeolian Hall in 1925, and later appeared as a soloist in the Stadium concerts, in Beethoven's Ninth Symphony and Verdi's Requiem, and was a soloist with the Oratorio Society of New York.

In June, 1929, Miss Doe went to Europe, singing both in concert and opera, including appearances at the Dresden State Opera as Erda in "Rheingold." She has also sung in opera in Paris and Monte Carlo.

Clarence H. Mackay Weds Anna Case

The marriage of Clarence H. Mackay, New York financier, and Anna Case, concert soprano, formerly a member of the Metropolitan Opera Company, took place in St. Mary's Catholic Church, Roslyn, Long Island, on the morning of July 18. The ceremony was performed by the Rev. Vincent Donovan, assisted by the Rev. Edward McManus. Only members of the immediate families were present, including the bride's mother and Mr. Mackay's two daughters and his son.

Miss Case, whose late father, a deacon in the Dutch Reformed Church, objected to her entering a musical career, was "discovered" by Andreas Dippel while singing as soloist in a church choir in Plainfield, N. J. He arranged an audition for her at the Metropolitan, of which he was then associate manager. She was engaged and continued as a member of the company

for eight seasons, singing in the American premieres of "Boris" and "Rosenkavalier."

In later years Miss Case has devoted herself exclusively to concerts and radio appearances. She was recently confirmed in the Catholic faith by Cardinal Hayes.

Mr. Mackay, who is chairman of the board of directors of the Postal Telegraph and Cable Corporation, has been prominently associated with the patronage of music, as a director of the Metropolitan Opera Company and chairman of the board of directors of the New York Philharmonic-Symphony. This is his second marriage. He was divorced in 1914 from Katherine Duer Mackay, who subsequently married Dr. Joseph A. Blake. She died in 1930.

Mr. and Mrs. Mackay sailed on the Majestic on Aug. 4 on a visit to Scotland, where they will stay during the grouse-shooting season.

**BATON TRIO HEARD
IN SAN FRANCISCO**

Harty, Rodzinski and Monteux Lead Summer Concerts

SAN FRANCISCO, Aug. 10.—The San Francisco Summer Symphony Association presented to record audiences four diversified programs for the month of July. Sir Hamilton Harty, making his western debut, was acclaimed with enthusiasm in a program of Berlioz, Brahms, Tchaikovsky, Delius and Stanford numbers. The Brahms offering was the Second Symphony, in which Sir Hamilton showed his idealistic fervor without the slightest striving for sensational effects. Perhaps the most sympathetic number was "The Walk to the Paradise Garden" from the opera "A Village Romeo and Juliet" by Delius, interpreted with artistry.

Artur Rodzinski of the Los Angeles Philharmonic conducted concerts four and five of the series, giving to the Summer public such favorite compositions as Smetana's "Bartered Bride" overture, the E Minor Symphony of Tchaikovsky and "Death and Transfiguration" by Richard Strauss, the latter being especially commendable for its poetic and idealistic interpretation. In the fifth concert "The Divine Poem" of Scriabin received a flattering reception from the Summer audience. The first performance in San Francisco of "An American in Paris" by Gershwin was a delightful novelty.

Pierre Monteux brought an almost classic precision and clarity to his program on July 28, which included the Eighth Symphony of Beethoven, the "Cephale and Procris" Suite of Grétry, the "Benvenuto Cellini" Overture of Berlioz, two Debussy numbers and Ravel's enchanting "La Valse," interpreted magnificently.

HELENA MUNN REDEWILL

**ORGANISTS' ASSOCIATION
TO MEET IN NEW YORK**

Choral Programs to Be Feature of Twenty-fourth Annual Convention

The twenty-fourth annual convention of the National Association of Organists will be held in New York from Sept. 7 to 11. Harold Vincent Milligan, president of the association, has announced an interesting program for the event. The Riverside Church, of which Mr. Milligan is organist, will be the headquarters of the convention.

Speakers will include John Erskine and Ralph Adams Cram.

Among the recitalists who will appear are Edward Eigenschenk of Chicago, Pearl Emley Elliott of Kansas City, Thomas Crawford of Toronto and Charles Henry Doersam, Andrew Tietjen, Charlotte M. Lockwood, Carl Weinrich, Mauro-Cottone, Vernon De Tar, P. Giaquinto, Gottfried Federlein and George William Volk. A recital on the quarter-tone piano will be given by Hans Barth.

Choral programs will be led by Hugh Ross, Dr. and Mrs. Clarence Dickinson, Father Finn, Harry Sykes and Rowland Dunham. There will be a demonstration of Catholic music, ancient and modern. A choral program will be given by a selected group from the New York Schola Cantorum, with orchestral accompaniment, under the baton of Mr. Ross.

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

I hear from many sources that Charles Wakefield Cadman's new Sonata which he performed with the able assistance of Sol Cohen, violinist, at the biennial of the National Federation of Music Clubs at San Francisco, had a really conspicuous success and that it is one of this admired composer's best works to date.

Cadman is now writing a work for piano and orchestra. That's the way, Charles! Show them that you are just as able in big as in small works. You know there are lots of folk who think that a man who has done an "At Dawn" cannot write an extended work, even if he, like Cadman, has had his operas "Shanewis" given by the Metropolitan and "A Witch of Salem" by the Chicago Civic.

Speaking of opera, do you know that our good friend Richard Hageman is soon to be heard as an operatic composer? He has been at work for several years on an opera based on Arthur Goodrich's "Caponsacchi," played here by Walter Hampden, an opera libretto if ever there was one.

A year or so ago Hageman went abroad to complete the orchestration and now a little bird whispers to me that the opera will not only have its premiere in Germany at Magdeburg in the fall, but will also be produced at Hamburg and Münster. The German translation of the opera has been made by Werner Wolff, general music director of the Hamburg Opera. In German it is to be called "Tragödie in Arezzo" (Tragedy in Arezzo). I hear it has been accepted for publication by a new publishing firm, which is also issuing d'Albert's new opera, "Mr. Wu."

I'll tell you more about the Hageman opera as soon as I can, for I know his many friends will want to know. I know, too, that they join me in congratulating him heartily on the acceptance of his opera for production in Germany this season.

Just to prove that American operatic composers are not always without honor in their own country, the degree, Doctor of Letters, has been conferred on Deems Taylor by Juniata College, a worthy institution of the higher learning situated in Huntingdon, Pa. Not Doctor of Music, be it noticed, but Doctor of Letters. (We hope this was not a subtle academic recognition of the critical verdict on Deems's second opera, "Peter Ibbetson," the libretto of which was gener-

ally credited with being superior to the music.)

The day of the conferring must have been a red-letter event which that community will long remember. In celebration of the fifty-fifth anniversary of the college, there were speeches. Of course, there was an address of acceptance by Mr.—now Dr.—Taylor, who took occasion to advance some precepts for the guidance of American youth which, coming from a composer of operas of wayward, romantic leanings, savored strangely of the Alger school.

Said he in part: "All of an individual life depends upon the answer to one question: 'Do you want to make a dollar?' There are two answers, 'Yes,' and 'How?'"

The object lesson lurking in these terse words should certainly have impressed the youth of Juniata, confronted with the terrifying choice between lucre and the light. We do not really believe that Doctor Taylor was speaking with tongue in cheek. But certainly some bright youngster might have objected that there is a third possible answer sometimes advanced even by composers. It combines the best features of each, namely; "Yes—and how!"

Now that Mary Garden is to head an opera company of her own in New York, season after next, as told elsewhere in this issue, some anecdotes of the intrepid Scottish-American diva, late of Chicago, come to mind.

A feminine friend of mine who has sung with the Chicago company for years praises Garden up to the skies, both personally and as an artist. "Every one else pales when Mary steps on the stage," she says, "and it's always good fun to sing with her because it's impossible to be dull when she's around."

Once, for example, when the company was on tour, a small stage necessitated a good deal of compression in regard to scenery. Thus it happened that a canvas cascade used in the mountain scene of "Carmen" appeared to run rather too much up hill. Making her entry, with arms twined about Mercedes and Frasquita, Garden took one look at the torrent. "Oh damn that waterfall!" she exclaimed.

When, several seasons back, she became directress of the Chicago Opera Company, the public was exhilarated, but artists and executives resigned in large numbers. The story was recently told of Miss Garden entering her office one morning to find it crowded with disgruntled artists.

"Good morning, everybody," was her blithe greeting. "I'm in a receptive mood this morning. Any resignations?"

The end of the season revealed the largest deficit the organization has ever suffered. But Miss Garden herself came through undaunted and continued in her stellar position with the company.

The absence of Polacco this season necessitated finding a new conductor for "Pelléas and Mélisande," and again rumors of strife filled the air. A reliably reported story told of an incident in the rehearsal of the last act. Miss Garden, as Mélisande, lay on the death bed, surrounded by Golaud, the Doctor, Arkel and ladies in waiting. The new conductor started up at a brisk pace. Miss Garden, from her place on the bed, began beating time and indicating to the people on the stage that they should follow her.

After a few minutes of the two tempi, the conductor stopped the orchestra and loudly demanded, "Who's

conducting this performance?"

Whereupon Miss Garden sprang out of bed, ran to the footlights and assumed her favorite hand-on-hip posture.

"You may be conducting," she retorted, "but I'm dying—and I'm not going to die so fast!"

But in spite of the friction the resultant performance was one of the finest ever given in Chicago.

Garden's last season in Chicago brought repeated rumors of friction with both the executive and conducting staff. It was through her will power alone that "Camille" finally came to performance after having been abandoned the previous season. It was frequently reported that various conductors had declined to lead the work, but Miss Garden's insistence carried the day, as it had so often in the past. Her enthusiasm for the new American opera, and the consequent publicity it received, accounted for six performances in Chicago and one in Boston.

* * *

Fritz Reiner, who has been conducting at the Stadium in New York, has taken up cudgels in favor of jazz. More power to him! He takes the stand which I have taken more than once, that good jazz (mark the adjective) is good music, which it certainly is. Need one look further than Edward Burlingame Hill's Jazz Study, surely one of the most delectable pieces of music ever written? There are many others.

But one trouble is that jazz, like *vers libre*, offers allurements for persons with little or no musical inspiration and less technique in the matter of writing. Also, many serious composers think that because they can write a symphony, they can do a bit of jazz. It isn't true, as the many lamentable failures strewn by the wayside prove beyond peradventure.

It brings to my mind a lampoon on

"Tarara Boom de Ay!" in the days when Lottie Collins was shocking the ultra-fastidious by her bewitching switching of her petticoats.

"Shakespeare could write a play
But he never saw the day
When he could write 'Tarara Boom de
Ay!'"

And, as a matter of fact, I don't believe he ever did!

* * *

It is only poor rules that don't work both ways, so, conversely, as I believe serious composers should lay off jazz; just so, I believe that composers of light things should lay off serious music.

I won't name any names, but I know of more than one who succeeded admirably in light fields, who wooed and won disaster when attempting serious stuff. One, of whom I am thinking, had knighthood bestowed upon him for his pains, but his serious music rests for the most part on dusty library shelves, while his light stuff still delights thousands. And have there not been grand operas given at the Metropolitan which—but I guess that's enough about that!

* * *

Hugo Heermann, the great German violinist, now a veteran, tells a "sweet" little story about Paderewski and his symphony.

It appears that some twenty years ago, when Heermann was in Chicago, he met Paderewski by chance in the Auditorium Hotel. The Chicago Symphony, under Frederick Stock, had performed Paderewski's then new Symphony and the reception by the audience had been a cool one.

With Pen and Pencil



Fritz Reiner Ended His Stadium Engagement as Guest Conductor with Interesting Modern Novelties, and Continues Similar Summer Appearances by Leading the Philadelphia Orchestra in Robin Hood Dell, Fairmount Park. The Coming Winter Will Find Him Conducting "Elektra" When It Is Given by the Philadelphia Grand Opera Company. Next Season Mr. Reiner Will Head the Orchestral Department at the Curtis Institute and Will Conduct Further Concerts as Guest with the Symphonic Forces in the Quaker City.

Paderewski was very much disappointed and at dinner in his private car told Heermann how the Chicago public failed to appreciate his composition.

Heermann relates that he advised Paderewski to explain the character of the different movements in the program notes, as an aid to proper appreciation.

Quick as a flash Paderewski said: "I'll give a special title to the slow movement, 'Chanson d'Amour.' But for Chicago, I'll have to call it 'Chanson d'Armour'!"

Heermann, as you know, was one of the greatest violinists of his day, appearing here as soloist with leading orchestras. He was also concertmaster of the Cincinnati Symphony at the beginning of Mr. Stokowski's career as a conductor. I won't take your time to tell you of a certain performance of Brahms's Fourth Symphony in those days, but the story is that it was pretty hard on Heermann, who knew the work traditionally, so to speak, straight from Brahms in Vienna of the 'nineties.

Heermann's son, Emil, is now concertmaster of the Cincinnati Symphony.

* * *

Have you noticed in the new advertising campaign of Lucky Strike cigarettes that they and their advertising agency both think that vocal cords are "chords"? A common error, my friends, which, of course, occurs in many a small-town newspaper in reviews of concerts. But I was surprised to see the great academic minds, who write cigarette advertisements these days, slip on it. I was, says your

Mephisto

Romani's "Fedra" Has First London Hearing

Rosa Ponselle Hailed in Covent Garden Premiere of Italian Opera Based on Greek Legend—Revival of "Falstaff" Is Feature of Series Under Serafin's Baton — Russian Season Brings Ballet Performances of Works by De Falla and Prokofieff—"Sadko" Conducted Brilliantly by Goossens

By BASIL MAINE

LONDON, Aug. 1.—Romano Romani's "Fedra" on June 18, was given for the first time at Covent Garden, the first time, indeed, out of Italy. It was a pity that this opera was given after Puccini's "Gianni Schicchi" and not before it. The impression, I am certain, would have been very different, had the order been reversed. Nevertheless, even if Romani's music did not sparkle with the originality that is to be found in Puccini's score, it is thoroughly good "theatre," so to speak. That is to say, it does not hesitate to rely frankly upon the "effects" which are inherent in the lurid, over-crowded libretto.

That the effects came off as they did was in large measure due to Rosa Ponselle, who matched an admirable red wig with a flamboyant yet perfectly dignified performance. We know from her Violetta how great is her musical intelligence. In "Fedra" it is apparent in the way she concedes the breadth of style which this retold classical story demands. It speaks volumes for her artistry that she can make the concession without appearing to stoop, or even bend by so much as a degree. And, of course, her vocalization was superb.

Formichi as Teseo (what a fine voice!) also gave a splendid performance in this production. Altogether, Mr. Romani may be congratulated upon both the production and reception of his opera.

Highlights of Italian Series

The Italian season at Covent Garden has been notable chiefly for the personal successes of Miss Ponselle, especially in "Traviata"; for the revival of "Forza del Destino" (which was not quite the success that the Verdi enthusiasts hoped); for the very good impression made by Tullio Serafin's conducting, and for the continued apathy of the public toward Verdi's masterpiece, "Falstaff."

In view of the undoubtedly reality of the Verdi revival just now, this last feature caused more than a little surprise. True, there is no straightforward, full-blooded Verdi melody here to attract the unthinking public, and no lurid dramatic situation. True, both the vocal writing and the scoring are touched with austerity and something which can be described as the mature wisdom of dignified age. Nevertheless, one would have expected the present-

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Rosa Ponselle (Right) Takes Time Off from Her Operatic Duties at Covent Garden to Enjoy the Companionship of La Argentina, Who Has Been Giving Dance Programs in the British Capital

day public, which for several years has been spoon-fed with all manner of musical appreciation and uplift, to be alive to some of the finer qualities of this great work. As things are, it can only be concluded that the Verdi supporters in England are less discerning and endowed with less musical intelligence than the Wagnerites.

Admirable Performance

The pity of this neglect is felt all the more since the performance was so good. Stabile as Falstaff was superb. Naturally, he gave us the Italianized rather than the Shakespearean Sir John, but this can hardly be said to be a loss in view of the brilliance of Boito's creation. The close of the opera was a triumph for all concerned and especially for Serafin, who conducted. The ensemble of voices and instruments in the fugue revealed the fine balance and clarity of texture which Verdi must have had in mind when he wrote it.

Looking over the productions, I feel inclined to choose one other individual performance—that given as Turandot by Odette de Foras, a young Canadian singer. Her bright, clear, strong tone enabled her to come through the ordeal of the second act with splendid assurance. Her presence and makeup, too, were considerable factors in the good impression she made. The occasion was undoubtedly the climax of her career so far.

Russian Ballets Appeal

In my last article I made a brief reference to the Russian season at the Lyceum Theatre. Since then the repertoire has been extended to include a number of ballets. These have served to reflect glory of the Diaghileff regime without, however, making us any the less intensely aware of our loss.

Both as dancer and choreographer, Boris Romanoff is efficient without being wholly inspired. In "El Amor Brujo" he surprises one that he is able to extract so little blood from de Falla's pulsing music. The ballet is no more than a pale reflection of the richly dramatic story. De Falla's exquisite score, of course, was a compensation; even so, it was sad to find the beauty of its precision obscured from time to time.

I was completely at a loss to understand why the andante tranquillo sec-

tion of the pantomime was taken at so lethargic a pace and why the choreography at this point was so needlessly restless. This restlessness appears again in Romanoff's version of "Pulcinella." In spite of the ballet's being so breathlessly busy from beginning to end, no incident, whether dynamic or static, is allowed to become fixed in the memory.

Prokofieff's "Chout" Revived

Because of the consistency of its extravagance, "Chout" was far more satisfactory. Here, Romanoff has caught something of the spirit of Prokofieff's relentlessly mathematical music.

Essentially this is a ballet of numbers. Seven buffoons, seven wives, seven tables, seven daughters, seven soldiers—a wonderful opportunity for any number of ingenious designs with fours and threes and twos and fives! The music, so far from being all at sixes and sevens (as some have assumed), is so clarified by the miming that it appears as strictly organic as a Euclid theorem.

The outstanding dancer in these productions was Eleanore Marra. Her technical equipment has been greatly increased since last she appeared here. Felia Doubrovskaya, so admirably suited to that amusing Diaghileff creation, "Pastorale," was completely miscast as Candelas in "El Amor Brujo." Romanoff danced very well as Pulcinella, but in addition to the poor choreography already noted, this ballet was further handicapped by some peculiarly unpleasant singing.

"Sadko" Pleases Auditors

One of the most successful of the opera productions during this Lyceum season has been that of "Sadko." It is difficult to understand why this opera has not become more popular in European and American opera houses, unless, indeed, its peculiarly Russian libretto is the cause. The music, however, reveals quite definitely that Rimsky-Korsakoff had here absorbed whatever influence Dargomijsky and the others exerted over him, and has used it to secure a more expansive style, one which, incidentally, does not disdain to employ a few Wagnerian methods also; as for example, in the first Sea Princess scene.

This work is chiefly notable for its quite admirable fusion of the dramatic

and lyrical styles, and in this respect the performance was uncommonly good. In the title role, G. Pozemkovsky was singularly faithful to the composer's aims and accomplishment. As far as personal appearance was concerned he was ideally cast as the dreaming minstrel; in addition, his beautiful voice and easy production (one or two mezza voce faults excepted) were a pleasure to hear. In S. Lissitchkina as the Princess we had a rare instance of a Russian soprano without tremolo or stridency. Lubava, Sadko's well-meaning but insufficient wife, was clearly outlined by H. Sadovna. Both Gitovsky's Viking and Petrov's Venetian were admirably done.

Goossens Conducts Brilliantly

To Eugene Goossens must be given great praise for his conducting of this performance. The singing of the chorus was both animated and well-balanced, and of the orchestral playing it can be said that it conveyed the bright, scintillating qualities of a score which is continually throwing illumination upon the events of the stage, although the effect is that of a magic lantern rather than a searchlight. And, after all, this is completely in agreement with the scene and costume designs of Alexandre Benois and with the choreography which Romanoff has devised for the opera.

No Award Made in Italian Government's Operatic Competition

ROME, Aug. 1.—For the second year in succession, no award has been made in the annual competition for an original operatic work, in which prizes of 50,000 and 25,000 lire were offered by the Governor of Rome. From some fifty works submitted five were selected for final consideration by a jury headed by Pietro Mascagni, but none of these passed the final test.

American Works Given at Bad Nauheim

BAD NAUHEIM, Aug. 1.—A concert of American music was given recently by the Bad Nauheim Symphony under Heinz Bongartz in the hall of the Kurhaus. The program included Ernest Bloch's "America," Deems Taylor's "Through the Looking Glass" and John Powell's "Rhapsodie Nègre." The soloist in the last-named work was Lonnie Epstein, American pianist.

Ethyl Hayden Studying Opera

Ethyl Hayden, soprano, recently appeared in recitals in London, Berlin, Paris, Rotterdam and elsewhere in Europe with success. She is now in Salzburg, studying German operatic repertoire with Mme. Schroeder.

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Performers in an All-Star Concert on the Bremen, Which Brought Them to America. From the Left: Frederick Stock, Leader of the Chicago Symphony Orchestra; Albert Coates, Who Is Guest Conductor of the New York Philharmonic-Symphony at the Stadium; Josef Hofmann, Pianist, and Director of the Curtis Institute of Music, Philadelphia; Lea Luboshutz, Violinist at the Curtis Institute, and Leopold Godowsky, Pianist

Stadium Lists Bring "First Times"

(Continued from page 4)

Sunday night, Aug. 9, was given in the Great Hall of the College of the City of New York. Mr. Reiner played to a smaller, if none the less interested, audience the "Egmont" Overture of Beethoven, the same composer's Eighth Symphony, Brahms's Variations on a Theme by Haydn and the Brahms Second Symphony.

Hoogstraten Leads Sibelius

The first novelty of the season was the Sibelius Symphony in E Minor, No. 1, played on July 10 by Mr. van Hoogstraten. This work had been added to the repertoire of the orchestra during the past winter, but this was its first hearing in the Stadium.

The Hall Johnson Negro Choir drew large audiences on July 12 and 13. On July 15, Rubin Goldmark's Requiem had its first Stadium performance. The work, suggested by the Gettysburg Address of Abraham Lincoln, was completed in 1918, and performed by the Philharmonic under Stransky. The work impressed as being scholarly and well composed, but somewhat "dated" thematically.

On July 16 and 17, Anna Duncan made her annual appearances, drawing an enormous crowd on both evenings. Hans Lange replaced Mr. van Hoogstraten as conductor for Miss Duncan's numbers.

Mahler Excerpts Played

Mr. van Hoogstraten gave the first Stadium performance of the two intermezzi from Mahler's Seventh Symphony on July 19.

A first performance anywhere was given on the evening of July 22, when an arrangement for orchestra of Chopin's Polonaise in C Sharp Minor, by Elizabeth R. Mitchell, wife of Charles R. Mitchell, chairman of the National City Bank and herself chairman of the children's and young people's concerts of the Philharmonic-Symphony, was played.

Mrs. Mitchell's work proved conservative and well considered. She kept the

spirit of Chopin and did not attempt modernisms either in harmony or instrumentation. She was called to the platform to acknowledge the applause.

The annual performances of Beethoven's Ninth Symphony were given on July 23 and 24, the orchestra being assisted by the Schola Cantorum and in the solo parts by Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Dan Gridley, tenor, and Frederic Baer, baritone. The chorus of 240 included the Reading Choral Society and choral singers from Philadelphia. The First Symphony offered an interesting contrast to the Ninth.

Nelson Eddy, baritone of the Philadelphia Grand Opera Company, had a fine success on Aug. 3, singing first the "Non piu andrai" from "The Marriage of Figaro" and later, with telling dramatic force, "The Siege of Kazan" from "Boris Godounoff," which he had to repeat.

Mason Work Presented

Another Stadium novelty was given on July 26, when Daniel Gregory Mason's festival overture, "Chanticleer," was played. The work, heard in New York before, was once more well received and its composer was compelled to rise and acknowledge applause.

Mr. Reiner assumed the baton on the evening of July 28, playing as a novelty Leo Weiner's arrangement of Bach's C Major Toccata and Fugue, which was well liked.

The program on Friday night, July 31, had two novelties in Henry Hadley's "Streets of Pekin" and "Dances of Marosszek" by Kodaly. Mr. Hadley's work proved varied and interesting, several of the sections having decided beauty, not only of theme, but of orchestration. It was well performed. The Kodaly dances, too, won the approval of the audience.

Chalif Dancers Give Commencement Program

The commencement exercises of the Chalif Russian Normal School of Dancing were held in the Town Hall on the evening of Aug. 7. Tap, character, toe, interpretive and national dancing were represented in the colorful and brilliantly executed ensemble and solo numbers performed before an enthusiastic audience. Bernice Turkington, Ivan Eisenberg and Pietro Larr were the assisting pianists.

Diplomas were awarded to Harriet Charters, Clarisse La Framboise, Marjorie Miller and Roberta O'Donnell.

Four Conductors Lead Outdoor Series by Philadelphia Orchestra

PHILADELPHIA, Aug. 10.—The second month of the series of summer symphony concerts at Robin Hood Dell, Fairmount Park, by the Philadelphia Orchestra opened on the evening of Aug. 3, with Albert Coates in his second day as guest conductor. Audiences have ranged from 4000 to 6000, nearly filling the open air amphitheatre.

Because of adverse weather conditions, a few concerts have had to be cancelled.

The Beethoven Ninth had two wet starts and one very damp finish, but by virtue of persistence it was finally performed on July 23. Alexander Smallens gave a very fine reading. The soloists were Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Dan Gridley, tenor, and Frederic Baer, baritone. The chorus of 240 included the Reading Choral Society and choral singers from Philadelphia. The First Symphony offered an interesting contrast to the Ninth.

Coates Leads Own Work

For his opening program Mr. Coates gave the Brahms Symphony No. 4 and the Strauss "Don Juan." On the next night he led an interesting miscellaneous list, including the bridal music from his own suite written for Reinhardt's production of "The Taming of the Shrew." This was given for the first time in America and proved a skillful and melodious development of various themes from sixteenth century music. The entire suite was to be played under the composer's direction on the following Friday night.

Nelson Eddy, baritone of the Philadelphia Grand Opera Company, had a fine success on Aug. 3, singing first the "Non piu andrai" from "The Marriage of Figaro" and later, with telling dramatic force, "The Siege of Kazan" from "Boris Godounoff," which he had to repeat.

Guests Are Featured

This has been a month of guest conductors, during the absence of Alexander Smallens, who is "guesting" on the Pacific Coast.

Eugene Ormandy appeared on July 19 and 20, a significant offering being a very effective reading of Stravinsky's "Fire Bird" Suite.

Mr. Ormandy scored something of a triumph on the first evening in the Beethoven Fifth, Strauss's "Don Juan" and the Ravel Bolero. He later returned for a week after Mr. Smallens's departure on July 23, confirming the fine impression he has made here this and last year. On July 23 this conductor gave a novelty in the rollicking Furiant and Polka from Weinberger's "Schwanda." Joseph La Monaca played the flute solo in Debussy's "Afternoon of a Faun," and Alfred Lorentz, the concertmaster, was heard in Rimsky's "Caprice Espagnole."

On two programs the Hall Johnson Negro Choir were featured in superb expositions of spirituals. On the second night their appearance drew a greatly augmented crowd.

Braslau Is First Soloist

Willem van Hoogstraten, a favorite here from the days of almost a decade ago when the orchestra gave concerts at Lemon Hill in the Park, opened his series on July 28, offering on his first night very beautiful versions of the



Townsend

Eugene Ormandy, Who Was Hailed as Guest Conductor of the Philadelphia Orchestra in Robin Hood Dell

Brahms Second and a Bach-Respighi Passacaglia. On his second night he introduced Delius's "On Hearing the First Cuckoo in Spring," which was well received. Later in his engagement Sophie Braslau appeared as the season's first soloist, her numbers being Bruch's "Out of the Depths of the Grave" and a de Falla number. A capital Wagner program was given on July 31 and on the following evening there was a revival of the Berlioz "Symphonie Fantastique," which has been absent from programs here for many years.

W. R. MURPHY

Reiner to Conduct Malipiero's Concerti with Philadelphia Orchestra

Fritz Reiner, who returned on the Vulcania on July 27 after conducting concerts at La Scala, to begin a two weeks' series of appearances at the Stadium Concerts in New York, announced that he would present the American premiere of G. Francesco Malipiero's latest work, Concerti, when he conducts the Philadelphia Orchestra as one of the several guests in the coming season.

Mr. Reiner, during his visit to Italy, visited Malipiero at his home in Asolo, where he conferred with the composer in the preparation of the work for performance. It is in nine sections, each of which provides a solo for a different instrument.

The conductor commented on the recent trend of Italian composers to return for models to the classic period in the country's music as represented by Vivaldi, Monteverdi, Pergolesi and others.

Paul J. Weaver Chosen Editor of Federation Magazine

ITHACA, Aug. 10.—At the recent biennial convention of the National Federation of Music Clubs, in San Francisco, Paul J. Weaver of this city was elected editor of the *Music Club Magazine*, the official publication of the organization. The *Junior Magazine* of the federation will henceforth be published with it, and the magazine will be issued in this city.

Mr. Weaver succeeds Mrs. Helen Harrison Mills, who for ten years contributed notably to the success of the magazine.

Wellesz Opera Has Premiere During Vienna Festival

Annual Fortnight of Special Programs Includes Operatic and Concert Events — "Die Bakchantinnen," Music Drama Based on Euripides, Has Successful First Hearing at State Opera Under Clemens Krauss—Economic Conditions Affect Musical Life in Austrian Capital

By DR. PAUL STEFAN

VIENNA, Aug. 1.—During the last five years Vienna has held two Festival Weeks every year in June. These are arranged in order to bring strangers to Vienna during a season when the city is at her best. The arrangement lies in the hands of a so-called Stranger's Movement Commission, formed in equal parts by members representing the Austrian State and the city of Vienna. During those Festival Weeks there are open-air choral concerts, illuminations of beautiful buildings, excursions and social functions, sport matches and — of course — art events. Theatres bring out their best programs and — Vienna being a musical city — the Opera presents a series of its most noteworthy produc-



Fayer, Vienna
Dr. Egon Wellesz, Composer of the Opera "Bakchantinnen," Which Had Its Premiere in Vienna

tions and concerts of more serious character are undertaken.

This year, the economic situation being especially bad, it was decided to run as little risk as possible in the musical performances. The Opera took the principal part, having got the promise of some financial support from the Stranger's Movement Commission to this end. Otherwise the scenic renovation of "Nozze di Figaro" — familiar from the Salzburg Festival of last year — would have been impossible. But the other repertoire of the Opera, too, was beautiful during these June weeks; and during the Rotary Congress the institution did its best. The repertoire included "Fidelio," "Tristan," the whole "Ring," "Rosenkavalier," "Wozzeck" and the world premiere of "Die Bakchantinnen" by Egon Wellesz. That was a large program, especially as the performances were splendid.

Wellesz Opera Premiere

Wellesz, the composer of "Bakchantinnen," is forty-five years old, professor of Musical Science at Vienna University, a prominent figure to whom we owe investigations in the opera of the baroque period and the music of the Near East. As a composer he has been well represented on German opera stages these ten years past. No less than forty theatres have brought out his works. Only Vienna, his native city, has not up to now given them, and so it was but right to make up for it.

Wellesz is a very serious artist. His new opera attempts a renaissance of old cult music. Departing from present-day tendencies, it follows noble — in part religious — poetry of Wassermann, Hofmannsthal and Stucken. Wellesz wrote his book himself, following in general Euripides's drama "The Bacchantes," but remaining independent of it in many ways. The music, worthy of its high object, is distinctly a music of today, but without being extreme. Its high workmanship is seen especially in the choral scenes, which fill a large part of the score. The work was performed very successfully under the baton of Clemens Krauss, musically as well as scenically, and earned much applause at the premiere.

There was little concert music given during the festival. The weather dur-

ing this time was very hot for Vienna and for the present season. An open-air serenade concert, given by the Opera orchestra on the beautiful Josefsplatz, surrounded by historical buildings, was therefore welcome. Under Robert Heger's conductorship, it offered beautiful orchestral and choral music. Moreover, there were evening concerts

in common; and there was therefore a Schubert Festival of the State and one of the City. Since then all such attempts at festivals are made under the auspices of the "Stranger's Movement," and thus the Festival Weeks each year are more and more forgetting their task in the service of Vienna, the city of music.

State Opera Regime Protested

This year during the Festival Weeks, while the Opera was making undeniable efforts, there began in the press a long and rather passionate polemic against the regime of both National stages, the Burgtheater and the Opera — especially against the latter. Its large deficits were criticized as well as the size of a few salaries, which were said to be unjustified; and the whole season, just closing, was declared unsatisfactory.

These polemics were supported by the pamphlet of a man calling himself an "enthusiast of the opera," but who in fact was until recently *chef de claque*. Director Clemens Krauss had made an attempt to remove the claque altogether, and thus had hit the author of the pamphlet in his most sensitive spot. Whatever the motives of this man, he brought together so many facts against the Opera that the director and a few other persons are going to take an action against him. The trial will take place in the autumn.

It may be added that the season has indeed not been altogether happy and that the Opera spent more money than the artistic successes could justify. But Intendant Schneiderhan was able to show that both theatres cost the State 0.3 per cent of the general expenses and that there is a firm good will to spend less and offer better bills. So let us hope for a more propitious autumn!

Musical Composition Research Planned at North Carolina University

CHAPEL HILL, N. C., Aug. 10.—A unique course of "research in musical composition" will be given in the coming season by the University of North Carolina. The course, to be conducted by Lamar Stringfield, composer, will include a study of folk-music, which will be gathered from native sources and used in the composition of works in larger forms. Practice in extracting parts from full scores of chamber music works by contemporary composers will be given to students. For this laboratory course, composers are invited to send scores to the university. The finished parts will be returned to them later. A study of chamber music playing will also be part of the instruction.

Dorothy Duckwitz at Fontainebleau

DETROIT, Aug. 10.—Dorothy Miller Duckwitz, pianist, of this city, is spending the summer in study at the Fontainebleau School of Music in France, under a second scholarship from Isidor Philipp. Mrs. Duckwitz is scheduled to play Debussy's *Fantaisie* with the Detroit Symphony in December.

Boris Levenson Composes Oratorio

Boris Levenson has completed the composition of an oratorio, "David and Absalom." It is a work of large dimensions, calling for a number of soloists, and will probably be performed in New York in the coming season.

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A Meeting in "Dear Ol' Lunnon": Mary Pickford and Douglas Fairbanks, with Richard Tauber, Noted Tenor, Who Will Tour America This Fall



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Charles Wakefield Cadman, Whose New Violin Sonata Was Performed at the San Francisco Biennial of the National Federation of Music Clubs, Seen at His Home in La Mesa, Cal.



Forgetting for the nonce, Concert Halls and Audiences, Mischa Elman and His Family Sail on the Liner France for a Holiday at St. Jean de Luz



Tasting Those Tempting Bavarian Grapes: Lauritz Melchior, Metropolitan Opera Tenor, Gives a Helping Hand to Elisabeth Schumann, Soprano, at Garmisch



At Left, Joseph Szigeti Is Feted on His Arrival in Japan for a Tour by a Welcoming Committee of Violin Enthusiasts

At Right, a Quartet from the Philadelphia Grand Opera Company at the Lido in July: Left to Right, William C. Hammer, General Manager; John Charles Thomas, Baritone; Mrs. Hammer, Director, and Fritz Reiner, Conductor



Cleveland Has Successful Week of Outdoor Opera

CLEVELAND, Aug. 10.—Splendid success attended the presentation of "Aida," which on July 28 opened the week of outdoor opera given by the Stadium Grand Opera Company, sponsored by the Cleveland Press in cooperation with the city of Cleveland, with Guy Golterman as director. The proceeds will be devoted to the Press's Milk Fund for needy children.

More than 18,000 witnessed the magnificent spectacle provided on more than an acre of stage area.

The same setting was employed throughout, with striking effects obtained by lights thrown over the massed singers, numbering, with the people of the pageant, more than 1000.

Anne Roselle was an Aida of rich voice and effective dramatic powers. Coe Glade sang Amneris in artistic style.



Pasquale Amato, a Leading Singer in Cleveland's Opera Week

Paul Althouse, as Radames, showed vigorous tone and dignified bearing. Pasquale Amato, as Amonasro, proved a knowledge of the stage matched by his skillful singing of a role familiar to many from his long association with the Metropolitan Opera. The cast included also two debutants in this country, Giuseppe Montovani as the King and Guido Guidi as Ramfis, both of whom have serviceable bass voices. Rachel Van Cleve, a local singer, dis-

closed a beautiful voice in the music of the Priestess.

This opera, like all the productions, was excellently directed by Ernst Lert, assisted by Lawrence Higgins. Cesare Sodero conducted with splendid musicianship.

With an audience somewhat diminished because of the thunder storm which ended just before the performance, the second evening was devoted



Coe Glade, Heard with Success in the Title Role of "Carmen"

to a mixed bill made up of "Cavalleria Rusticana," the third act of "Gioconda" and the prelude and final scene of "Meistersinger." Carlo Peroni conducted the two Italian works and Paul Eisler, formerly of the Metropolitan Opera, did similar duty with the Wagner excerpt, which again brought an impressive ensemble of hundreds of singers to the stage.

In "Cavalleria," Elda Vettori as Santuzza, Pasquale Ferrara as Turiddu, and Giuseppe Martino-Rossi as Alfio gave effective performances. Merle Alcock sang finely the role of Lola, and Constance Eberhart did well by Mamma Lucia.

In the Ponchielli excerpt, which omitted the scene between Gioconda and Laura, the vocal score was presented eloquently by Mmes. Vettori, Alcock and Eberhart. The male roles were sung by Ralph Errolle, Mario Cozzi and Mr. Guidi. The feature of the scene was the "Dance of the Hours," presented by a large ballet corps trained



Nickolas Muray
Anne Roselle, the Aida on the Opening Night of the Series

by Rita de Leporte of the Metropolitan Opera.

The "Meistersinger" scene enlisted Mr. Althouse as Walther, whose Prize Song was well voiced; Howard Preston as a deep-voiced Hans Sachs, and James Wolfe as Beckmesser. The choral portions were stirringly sung by the combined Cleveland Men's and Ladies' Choruses, trained by William Albert Hughes. Others heard in the casts were Francis J. Sadlier, Foster Miller, John Patterson and Michael Raggini.

A New Aida

"Aida" was repeated on Friday and Sunday, with substantially the same cast, except that Alida Vane sang the title role on the first occasion and Mme. Vettori on the second. Mr. Cozzi sang Amonasro on the latter date. Miss Vane, making her American operatic debut, proved the possessor of a voice of rarely beautiful quality.

On Thursday another triple bill was presented, consisting of the second act of "Carmen," the third act of "Bartered Bride" and the "Meistersinger" finale. Howard Hanson, composer and director of the Eastman School in Rochester, N. Y., led with skill the Bizet music, in which Coe Glade sang the title role in beguiling fashion and looked strikingly handsome. Mr. Errolle as Don Jose had an ovation after his "Flower Song." Mr. Martino-Rossi impressed

as Escamillo. The ballet gave some picturesque dances.

Czech singing societies of Cleveland gave the stirring choral music of the Smetana work in their own tongue, while the artists sang in German. Features of the first and second acts were interpolated. Mme. Roselle sang brilliantly as Marie. Charles Kubelik of Cleveland provided an authentic Wenzel. Francesco Curci was the circus manager.

Helen Gahagan in Debut

The American operatic debut of Helen Gahagan, who has appeared in Broadway theatrical roles and has sung in Europe, was made as Santuzza on Saturday night. The triple bill included a repetition of the "Gioconda" and "Carmen" excerpts. Miss Gahagan, despite evident nervousness, revealed an admirable voice and enacted her role with much forcefulness. Mr. Errolle, as Turiddu, was hampered somewhat by the heavy role. Mr. Sodero conducted the entire bill with admirable results.

The triumph of Cleveland's first season of summer opera both artistically and in the technical production, involving in its immense scope problems for which there was no tradition, was a demonstration of enthusiastic, intelligent cooperation. A permanent operatic organization for the city is anticipated as a result of its success.

Thomas L. Sidlo, chairman of the summer concert committee, entertained at a dinner dance just before the series opened, in honor of the visiting artists and the opera sponsors.

Ernest Fowles to Make Fourth Tour in Lecture-Recitals

Ernest Fowles, Honorary Fellow of the Royal Academy of Music, London, will tour the United States for the fourth time this fall. As heretofore, he will give his lecture-recitals at the principal colleges, schools and clubs, as far west as the Pacific Coast.

Doctor Fowles is under the management this year of his daughter, Helen Fowles, who is presenting her father as the first of a limited number of English musicians who will tour here.

Bianca Saroya, soprano, will add to the repertoire which she will sing next season with the Philadelphia Grand Opera Company the roles of Thais and Desdemona.

IMPORTANT PROBLEM SOLVED

Chicago Conservatory of Music answers the question asked by "The Platform World," Chicago, July issue—What do music schools do for their students?

The Conservatory Productions Department under Sandor Radanovits, Dean, has placed talent in paying positions since May 1, 1931, for which \$14,037.50 has been and is being earned through this service, which is absolutely free.

The list does not include single engagements nor the talent which is being selected by Dean Radanovits for the coming winter.

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OPERETTAS DELIGHT ST. LOUIS THRONGS

Municipal Company Gives Tuneful Works With Fine Art

ST. LOUIS, Aug. 10.—"Nina Rosa," the Sigmund Romberg-Otto Harbach musical play which opened the Municipal Opera last summer, was repeated this year during the fourth week of the season to large audiences. It marked the return to the cast of last year's favorites, Guy Robertson and Leonard Ceeley, whose initial entrance was the signal for enthusiastic and prolonged applause. As if inspired by the warmth and genuineness of their reception, they gave performances that have seldom been equalled here. Gladys Baxter sang delightfully in the title role. Jack Sheehan had his old role of Jimmy Blake. Others in the cast were Doris Patston, Hal Forde, Archie Leach and Greta Alpeter. Records in attendance were established, a total of 65,000 attending during the week.

"Rose Marie" Proves Popular

The fifth week of opera offered "Rose Marie," the popular work of Rudolf Friml and Herbert Stothart, with book and lyrics by Otto Harbach and Oscar Hammerstein II. Miss Baxter was one of the finest Rose Maries we have had, with Mr. Robertson playing ably opposite her as Jim Kenyon. The versatile Mr. Forde was Sergeant Malone and Mr. Sheehan a popular "Hard-boiled" Herman. Miss Patston was heard as Lady Jane. Mr. Ceeley contributed restrained acting in the non-singing part of Edward Hawley, and Clifford Newdahl appeared as Emile LaFlamme. The production was elaborately staged. The impressive totem pole dance, led by Sybilla Bowhan, filled the enormous stage. Miss Bowhan returned here to fill her original role of Wanda. The dancing of the chorus was one of the outstanding notes, as it always is in this organization, and the settings and costumes were picturesque and effective.

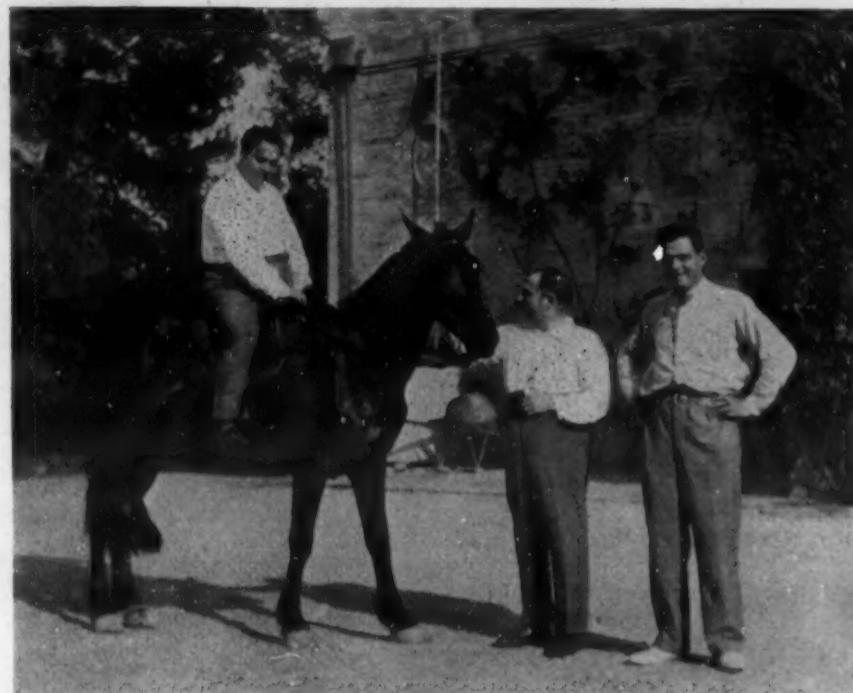
Marice Christie, understudy for Miss Baxter, scored a distinct success at one performance when, due to Miss Baxter's illness, she stepped into the leading role.

The delightful "Countess Maritza" by Kalman was presented in the sixth week of the season with Gladys Baxter essaying her original role of Maritza. It was one of the finest productions presented this season. Mr. Ceeley, as the impoverished Count, gave an excellent performance. George Hassell was brought from New York for the principal comedy role, that of Prince Populescu. Jack Good had a small but effective opportunity as Baron Szupan. Mr. Sheehan was equally appealing as the befuddled Zingo. Mr. Newdahl was Stefan; Miss Bowhan, the gypsy girl Manja, and Miss Patston, Liza. The music was given excellent interpretation by the orchestra under the baton of Giuseppe Bamboschek.

"Three Musketeers" Sung

St. Louis has long looked forward to seeing "The Three Musketeers." A work of much action, enhanced by the lovely music of Rudolf Friml, it had a performance of great beauty and set another high record of attendance before the week was over. In every way the production came up to the high expectations set for it. Mr. Ceeley, as

Gigli Is Decorated by France



Fontenoe

Beniamino Gigli Preparing to Inspect One of His Farms in Italy. He Is Shown with His Estate Manager and the Head Farmer

BENIAMINO GIGLI was recently decorated with the cross of the Legion of Honor by the French Government, following a concert which he gave in Paris for the benefit of the disabled veterans of France.

The Metropolitan Opera tenor is now

at his home in Recanati, Italy, where he will remain until his return to this country late in the fall. The artist recently visited one of his farms, in the management of which he takes a marked interest. Mr. Gigli is seen in the photograph on a favorite mount.

the swashbuckling D'Artagnan, did some of his best work both as to singing and acting. Miss Alpeter was the lovely Constance Bonacieux and Miss Baxter the Queen of France. Mr. Forde was the scheming Cardinal Richelieu. Other principals included Miss Bowhan and Messrs. Newdahl, Hassell, Sheehan, Leach and Joseph Lertora.

Rain marred the first performance of "A Wonderful Night" in the eighth week of the season. With the music of Johann Strauss's "Die Fledermaus" and a modernized book adapted by Fannie Todd Mitchell, this work made a pleasing impression upon an overflowing second night audience. Miss Baxter as Rosalynde, and Miss Alpeter in the role of the maid, did excellent singing. Mr. Leach was the philandering husband and Mr. Newdahl the audacious lover. Bernard Gorey, who has just joined the cast, provided comedy as the drunken jailer. Joseph Wilkins was the Russian Prince, Mr. Forde and Mr. Lertora the other principals. The question of the many changes of scenery was solved by the revolving stage. The production was picturesque and impressive. One of the outstanding features was the interpolation of Strauss's "Blue Danube" waltz, to which Rosemary Deering and a group of young women of the chorus danced a memorable ballet.

SUSAN L. COST

Mary Becker Fulfills Bookings

Mary Becker, violinist, has fulfilled a number of engagements in her first season with the National Music League. She has appeared in the Young American Artists' Series at the Barbizon; with the Yonkers Male Glee Club; the Tarrytown Choral Club; the Arion Glee Club, Trenton, N. J.; and in New York with the Pi Tau Kappa Club, the Banks Glee Club and the Eclectic Club.

Congress Library Collecting American Folk Songs

WASHINGTON, Aug. 10.—The Music Division of the Library of Congress is utilizing a variety of scientific methods for collecting American folk songs, so that its archives will be the most complete available, according to a statement recently issued by the library.

Photostats are being made of originals, and recently these have been photographed on non-inflammable safety film. In addition to copies of the songs, the actual human voices in which the songs are sung are being taken down on phonograph discs in large numbers. A specially constructed telephone, to experiment in recording sound magnetically on steel wire, has recently been introduced as another method of making records in various parts of the country where the songs are still being sung.

Already there are stored in the folk song division about 1000 songs recorded on wax discs. These were taken principally on the Pacific Coast, in the North Carolina mountains, and the Georgia swamps. A. T. M.

McCormack to Make Westchester Debut

WHITE PLAINS, N. Y., Aug. 10.—John McCormack is to appear in a concert in the County Center here on the evening of Oct. 27, making his debut in White Plains under the auspices of Westchester Concerts, Inc. Negotiations are under way for appearances by other noted artists during the season.

A bust of Gustav Mahler has been unveiled in the Vienna State Opera.

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Music for the Seasons, Not by Haydn!

MUSIC lovers have been asking themselves as well as us in recent seasons what has become of that repertoire which we used to hear at orchestral concerts in summer.

In New York the programs at the Stadium are made up largely of works which we hear in winter. With the exception of a handful of novelties the same music (Beethoven, Brahms, Schubert, Richard Strauss, Wagner, Tchaikovsky, Dvorak, Debussy, Ravel, Elgar, Stravinsky, Respighi) is offered.

Those whose duty it is to dispense information to the press concerning these concerts tell us proudly that this situation spells progress, that 1931 Stadium audiences demand the best symphonic music, that they are no longer satisfied with the kind of program given when the Stadium concerts were initiated some dozen years ago.

We differ greatly on this subject. The summer is not the time to enjoy winter musical fare, any more than it is the time to eat winter food. Listen to the applause that follows a Strauss waltz at the Stadium, or any other piece of first-class lighter music, infrequently performed there. By their response shall ye know them, we might say. Brahms's Fourth Symphony is no longer a heavy work, nor is the "Domestica" a hard nut to crack. But these, to name but two, are works which have their proper hearing in a hall in winter.

We are the last to clamor for "popular

"classics" at summer orchestral concerts. Let the radio play them for the millionth time! But we do hold that conductors should present the ballet suites of Delibes, the suites of Tchaikovsky, the overtures of Boieldieu, Adam, Auber, Cherubini, Massenet, Dvorak; waltzes by all the Strauss, Johann, Sr., as well as Johann, Jr., Josef and Eduard; by Waldteufel, Komzak, Ziehrer; unfamiliar symphonic poems of Liszt, such as "Hunnenschlacht," "Mazeppa," "Heroïde funèbre," "Orpheus," "Hamlet," which never come to a hearing in winter concerts these days.

There is a vast literature of neglected music in which summer audiences would revel were they but given a chance, music which used to be considered worthy of performance in the season. Who knows Bizet's "Roma" Suite, which Mahler used to play at the Philharmonic in 1910? or Pierné's delectable suite, "Ballet de Cour"? or Grieg's Second "Peer Gynt" Suite? or Humperdinck's Moorish Rhapsody? or Liadoff's "Enchanted Lake"? or a hundred other equally attractive pieces that have remained unheard this last decade?

Perhaps it is the fault of the conductors, who may consider music like this beneath their notice and dignity. If this be the reason, let them remember that a Toscanini can almost make a tenuous overture like Rossini's "Signor Bruschino" a thing of joy and that Erich Kleiber achieved nothing more memorable during his first American season last autumn than his performance of Josef Strauss's enchanting waltz, "Sphärenklänge."

Why No Memorial to Nevin in His Birthplace?

THE placing of a tablet recently on the house in New Haven, Conn., in which Ethelbert Nevin died thirty years ago, calls attention to the fact that there is no memorial to this musician in Sewickley, Pa., or Pittsburgh. It is in Sewickley that the composer of "The Rosary" was born, that many Nevins were born, have lived and live now.

It seems strange that Pittsburgh, which has done so much to honor the memory of another sweet singer, Stephen Foster, has done nothing at all for Nevin.

It would be fitting to pay homage to Nevin while his widow and children live. Mrs. Nevin, who was present at the unveiling of the tablet in New Haven, has during the three decades since her husband's death, been a figure of sympathetic dignity in American music. In honoring Nevin, Sewickley, or Pittsburgh, would also recognize fittingly her admirable attitude toward his memory and his music.

Light Cast by Coming Events

INDICATIONS that the season of 1931-32 will be an active one come from every source. Despite the familiar rumors of depression, the vigorous booking activity already reported by a number of leading concert managements is a proof that the principal cities are not deferring their winter plans with an eye to the markets.

A further indication is the fact that clubs are filling their lists with the names of notable performers. In some cities the subscription plan is already virtually drawn up, as the result of campaigns for members successfully held at the close of last season.

In sending in changes of address at the conclusion of the vacation period it is earnestly requested that both the Summer address and the address to which the paper is to be mailed during the Winter be given.

Personalities



© Sport and General, London

Private View Day at the Royal Academy, Burlington House; London: Ethel Bartlett (Left) and Rae Robertson, English Duo-Pianists, with Dame Laura Knight

Bori—In a competition sponsored by the New York Evening Post recently, Lucrezia Bori's camera study of her pet terrier, "Rowdy," was a blue ribbon winner.

Mason—At the annual commencement exercises of Oberlin College, Oberlin, Ohio, Daniel Gregory Mason, composer and author, and professor of music at Columbia University, received the degree of Doctor of Music.

Erskine—The prize peonies and roses of Mrs. John Erskine, wife of the president of the Juilliard Graduate School of Music, won two first awards at the first flower show of the American Women's Association in New York.

Draper—Paul Draper, son of Muriel Draper, who wrote "Music at Midnight," and of the late Paul Draper, lieder singer, and nephew of Ruth Draper, disease, recently made a successful debut as a tap dancer at the Palladium in London.

Ponselle—After the close of the Covent Garden Opera season in London, early last month, Rosa Ponselle went to St. Moritz to rest and to prepare with the composer the leading role of Montemezzi's new opera, "La Notte di Zoraima," which she will sing at the Metropolitan next season.

Dux—"For distinguished achievement in the field of music," the degree of Doctor of Music has been conferred on Claire Dux, soprano, by the University of Southern California. Mme. Dux, who was a member of the Chicago Civic Opera until her marriage to Charles H. Swift in 1926, is at present preparing programs for another recital tour next season.

Menuhin—at a banquet given in his honor in the French capital recently, Yehudi Menuhin was elected an honorary member of the Association of Friends of First Prize Members of the Conservatoire of Paris, an organization which has similarly honored the violinists Kreisler, Enesco and Thibaud. Young Menuhin is living with his family in a villa a few miles from Paris and continuing his studies under Enesco.

What They Read Twenty Years Ago

in MUSICAL AMERICA for August, 1911

Yet, Time Will Tell

Mr. Kahn said that he had heard Strauss's "Rosenkavalier" in Vienna and that he considered it much inferior to "Salome" and "Elektra."

~~1911~~

Perennial

Marcel Journet, the French bass, erstwhile at the Metropolitan, was conspicuous in the recent revival of "Meistersinger" at the Paris Opéra.

~~1911~~

Well Put!

John Coates, the English tenor, says: "The falsetto voice is used only by the other people—never, of course, by ourselves; it is, therefore, easily recognizable and absolutely defies description. . . ."

~~1911~~

Which They Ultimately Did

If the union musicians persist in their "unwarranted demands," the National Association of Theatre Producing Managers threatens to fire all the musicians and supplant them with machine-made music. It is announced that an English electrician is in New York with a device to replace human orchestras with an electrical machine.

~~1911~~

He Played; The Neighbors Endured!

A piano-player named Bird claims to have established a new endurance record with forty and one-half hours' continuous playing.

~~1911~~

Aw, Git a New One!

Sir Hubert Parry, at a recent session of the International Musical Society, said: "Music has changed its character. The reason why atrocities of style are becoming more and more universal and aggressive is commercialism and the desire to be taken notice of."

~~1911~~



"With Mme. Schumann-Heink at Bayreuth" Was the Caption Under This Picture When It Was Published in MUSICAL AMERICA on Aug. 19, 1911. The Diva's Companions Were William Rapp, Her Husband; Ferdinand Schumann-Heink and Mrs. Blanche Beerman of Muskegon, Mich., the Last-Named a Student at the Wagner Shrine. On the Box Sat Driver Strobel, "To Whom," Added the Raconteur, "Madame Has Been Loyal Since 1896, Even Now in the Days of Automobiles"

NEW BERLIN DIRECTOR**Dr. Karl Ebert Appointed Head of Municipal Opera**

BERLIN, Aug. 1.—The contest for the intendantship of the Municipal Opera, for which there were many applicants, was decided recently, when the committee which presides over the affairs of the theatre elected Professor Karl Ebert, intendant of the Hessian Landestheater in Darmstadt, to the post.

Dr. Ebert, who will replace Dr. Kurt Singer, the director *ad interim*, was formerly an actor in the Reinhardt ensemble, and subsequently became an instructor at the State Dramatic School in Berlin. Since assuming the position at Darmstadt, he has been closely associated with the extremely progressive tendencies of that place, which not only has Count Keyserling to its credit, but the entire Kroll triumvirate: Klempener, Dr. Curjel and Ernst Legal, to say nothing of Rabenalt and Reinking.

who produced Klempener's "Barber of Seville"!

It is hardly likely that the extremely conservative subscribers of the Municipal Opera will consent to much experimentation of the Darmstadt type, so it remains to be seen how Dr. Ebert will manage to reconcile his proclivities with the policy of this institution.

G. de C.

Concerts for Children Planned for County Centre

WHITE PLAINS, N. Y., Aug. 10.—A project for a series of four symphony concerts for children, to be conducted by Albert Stoessel at the County Centre here, was outlined at a conference in the Mount Kisco home of Mrs. Eugene M. Meyer recently. As chairman of the Westchester County Recreation Commission, Mrs. Meyer outlined a plan to give two concerts in the first part of the school year and two in the spring.

The commission's final sanction on the concerts and the dates for their presentation depend on the willingness of the various interested groups to help with the project, according to George Hjelte, superintendent of the recreation commission.

Much of the actual organizing work among the schools of the county will be conducted by Dr. V. L. F. Rebmann, the county director of music.

Paulist Choristers of Chicago Give Week's Series at Theatre

CHICAGO, Aug. 10.—The Paulist Choristers of Chicago, led by Father Eugene O'Malley, sang at the Palace Theatre during the week of June 28. This is the first time the famous group has ever appeared in vaudeville, though many previous offers have been made. Father O'Malley specified in the contract that the entire bill should be of a high standard during the week of the choir's appearance. Proceeds of the engagement will be devoted to the Paulist choir summer camp. A. G.

HOUSTON, Aug. 10.—Uziel Nespoli has been appointed conductor of the Houston Symphony for a period of three years.

Cap and Bells*Alarums and Excursions*

THE piquancy of life in Soviet Russia is nowadays enhanced by impromptu rehearsals for the rumored capitalist invasion. A returning traveler tells of a novel incident which interrupted a performance at the Leningrad Opera.

According to this correspondent, a fog horn was sounded, and the performance stopped. A platoon of soldiers came out on the stage and demonstrated the use of gas masks during an air raid. Following this little diversion, the opera went on.

We suggest that some such diversion might be a delightful novelty for Mr. Gatti-Casazza's next season. Of course, the Metropolitan, being a somewhat capitalistic institution, might turn the tables by a demonstration of first aid measures to be taken in case of a communistic riot.

* * *

Out of Voice

THE "singing beach" at Manchester-by-the-Sea in Massachusetts has been silenced, according to a recent news dispatch. During a storm the high waves carried away the sands which gave forth a musical sound when walked upon.

If only one of these storms would sweep away some of those apartment radio loud speakers, or perchance a whole vocal studio or two in the neighborhood of Fifty-seventh Street, Manhattan!

* * *

Studio Jotting

THE ex-Emperor of China is reported in recent dispatches to be going in seriously for an operatic career. He has ordered a complete set of costumes—and is, incidentally, studying voice.

Seems to have taken a page from the book of some Occidental ladies.

* * *

A New Leaf

THE radio publicity scribes discover something new in the way of ether disturbances:

"X—" enjoys the distinction of being the only man to accomplish the unique feature of playing any tune desired on an ordinary leaf. His uncle, Y—, was the only other person who could play on leaves. For many years—during the Civil War in camp, before the war and afterwards, his uncle tried to find someone else who could duplicate his performance, but there was no one to be found. Later he taught X— to entertain in this novel manner."

Outdoor Orchestral Series Opened under Creatore

An orchestra of sixty-five musicians opened a series of semi-weekly concerts in the stadium of George Washington High School, 192nd Street and Audubon Avenue, under Giuseppe Creatore, on the evening of July 23. The series is being given under the auspices of the Washington Heights Chamber of Commerce, with Fred W. Nehring as chairman of the music committee. Pauline Talma, soprano, was the soloist in the opening concert.

Hanson Symphony to Be Conducted by Toscanini in New York

Howard Hanson's "Romantic" Symphony has been accepted by Arturo Toscanini for performance by the New York Philharmonic-Symphony next season. The work has been conducted by the composer in Rome, Boston, Rochester, Cincinnati and elsewhere.



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PROVIDENCE PLANS REGULAR ORCHESTRA

Leps to Lead Symphony in Six Concerts Next Season

PROVIDENCE, Aug. 10.—There is a movement under way to make the Providence Symphony, which was given such generous support in its recent Spring concert, a permanent resident organization. Tentative plans call for six Sunday afternoon programs next season. A committee is already working out details, and the orchestra, has begun rehearsing under Wassili Leps. It is hoped to present a soloist at each event. At least one children's concert is in prospect. Works by American composers will be included in the programs.

Concert Drive Succeeds

The Providence Community Concerts Association's recent membership drive was markedly successful. The 3000 subscriptions received have made it necessary to engage the largest local theatre, Loew's State, to accommodate the audiences. Five events are listed for four Tuesday evenings next season, as follows: Oct. 20, the Don Cossack Russian Male Chorus; Nov. 24, Robert Goldsand, pianist, and Joseph Szigeti, violinist; Dec. 22, Lily Pons; and March 15, Lawrence Tibbett.

The annual George W. H. Ritchie scholarship, donated to the winner of a contest within the ranks of the Junior Artists of the Chopin Club by Mrs. G. W. H. Ritchie, was won this year by Dorothy Horan, contralto.

ARLAN R. COOLIDGE

Oscar Wagner Heard as Soloist at Chautauqua

CHAUTAUQUA, N. Y., Aug. 10.—Oscar Wagner, pianist, and assistant dean of the Juilliard School, was heard as soloist on Saturday evening, Aug. 8, with the Chautauqua Symphony Orchestra, under the baton of Albert Stoessel, in the Rimsky-Korsakoff Concerto. This is the fourth time Mr. Wagner has been soloist with this orchestra.

During the summer school, Mr. Wagner has been teaching piano here.

Joaquin Nin has been made an honorary member of the London Faculty of Arts, following a festival of his works given by this institute.

The Southwest Honors an Impresario

Principals in the Presentation of a Bust of L. E. Behymer to Los Angeles. From the Left: Lora Woodhead Steers, Sculptor; Mrs. Behymer, "Bee" Himself, Mrs. Grace Widney Mabee, Mayor John C. Porter and L. E. Behymer III, Who Unveiled the Bronze



Times Syndicate, Los Angeles

LOS ANGELES, Aug. 10.—Leading musical and dramatic clubs of the Southwest united on July 8 in presenting to the city of Los Angeles a bronze bust of L. E. Behymer in recognition of his enterprise as an impresario in the fields of music, drama and the allied arts over a period of forty years. The bust was unveiled by Mr. Behymer's youngest grandchild, Lynden Ellsworth Behymer III, at a luncheon held in the Biltmore Hotel. It was presented to the city by Mrs. Grace Widney Mabee, second vice-president of the National Federation of Music Clubs, and accepted by Mayor John C. Porter. Lora Woodhead Steers is the sculptor of this bronze, which is to be placed in the Museum in Exposition Park.

Among the speakers who praised "Bee," as he is known to his friends, were Prof. B. R. Baumgardt, lecturer; Burr McIntosh, "the Cheerful Philosopher"; D. W. Pontius, president of the Pacific Electric Railway; Byron C. Hanna, of the Chamber of Commerce;

Orra E. Monnette, Bank of America; José Mojica, tenor; Mrs. Oliver C. Bryant, Board of Education; Mrs. F. O. McColloch, Parent-Teacher Association; Mrs. Helen Harrison Mills, National Federation of Music Clubs; Paul Lupo, International Artist Club; Charles Bowes, Gamut Club; Joseph Scott, attorney, and Adrian Hartog, Consular Corps.

John McCormack, Alfred Mirovitch, George Liebling, Cameron MacLean, Elsa Alsen, Edwin Schneider and other leading musicians were guests. A musical program was given by Mme. Alsen and Mr. MacLean.

Clubs represented included the Gamut, Ebell, Friday Morning, Men's Breakfast, Women's Breakfast, the International Artists', Lyric, St. Cecilia, Euterpe Opera Reading, Hollywood Opera Reading, Bay Cities' Music Club of Santa Monica, Music Settlement, Parent-Teachers' Association, the music department of the public schools, the Ebell of Pomona, Matinee and Dominant.

"Reine de Saba," the "Pas des Fleurs" from Delibes's "Naïla," and the "Ballet Egyptien" by Luigini.

The chorus, under Walter H. Butterfield, pleased the listeners with works by Haydn, Gounod, Handel and Rachmaninoff, and a group of folk-songs.

The most ambitious portion of the concert was given by the camp orchestra, under Francis Findlay. Schubert's "Unfinished" Symphony, an arrangement of the Prize Song from "Die Meistersinger" and Sibelius's "Finlandia" were played with much success.

The concert served to demonstrate the superior acoustical qualities of the new concert stage which has been erected this summer. The most delicate phrase is perfectly audible from the rear of the outdoor concert hall, three hundred feet from the stage.

UNUSED COPYRIGHT REVERTS TO AUTHOR

Ruling in New York State in Case of Bankrupt Publishers

WASHINGTON, Aug. 10.—The New York State Court of Appeals, as reported to the Department of Justice, has ruled that when music copyrights are assigned by deed to a music publisher who agrees to pay stipulated royalties, and the publisher is adjudged a bankrupt, the return of the copyrights to the composer may be made only in case of failure to work the copyrights. The assignee of the bankrupt publisher may, however, sell the copyrights, subject to the composer's right to have them worked in their behalf and to be paid royalties according to the contracts. Should the purchaser of the bankrupt publisher's assets in the shape of music copyright fail to work the copyrights, they are to be turned back to the composer upon his repayment of any unearned advance royalty.

Circular Invited Bids

The case was appealed from the New York court by Waterson, Berlin & Snyder Co., Sammy Fain, and others against the Irving Trust Co., trustee in bankruptcy. On Sept. 20, 1929, after the previous adjudication in bankruptcy of the music publishers, the Irving Trust Co., the receiver, sent a circular to various persons in the music trade inviting bids for the right, title and interest of the bankrupt estate in the copyrights for the songs free from the royalty claims. The receiver proposed to submit the bids for individual songs, including rights to mechanical royalties, to the court for acceptance.

Thereupon, Fain and other composers filed a petition alleging that, in entering into contracts, they had relied on the reputation and organization of Waterson, Berlin & Snyder Co. as leading music publishers to popularize their publications and increase sales for the songs; that the bankruptcy of the publishers had disabled them for further performance of the contract, and that if the receiver is permitted to sell the compositions and copyrights free from royalty claims, purchasers would publish them without obligation to pay further royalties to the composers, thus depriving them of all revenue from their productions.

Ask Transfer Order

An order is asked transferring the title back to the composers, or to compel the receivers to sell only on condition that the purchasers agree to continue the payment of the contracted royalties.

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Eager Young Musicians Rally at Interlochen Camp

By BURNET C. TUTHILL

INTERLOCHEN, MICH., Aug. 10.—The National High School Orchestra and Band Camp at Interlochen, now in its fourth season of eight weeks, has attracted 250 boys and girls to its beautiful campus, on two blue Michigan lakes. Students come from high schools throughout the country and from Hawaii, Alaska and the Canal Zone to play daily the masterpieces of orchestra and band music under famous conductors, and to enjoy private instrumental and vocal instruction under some of the finest musicians of the land. Added to this they enjoy all the benefits of an outdoor life with its healthful physical activities.

Guests Conduct Orchestra

The National High School Orchestra and Band Camp was originated by Dr. Joseph E. Maddy of the University of Michigan, who in its direction is ably seconded by the administrative ability of Thaddeus P. Giddings of the Minneapolis public schools, and of Mrs. Maddy. A number of noted guest conductors return each season to lead rehearsals and the concerts of the week. Dr. Howard Hanson this summer is making his fourth visit and conducting his Second Symphony ("Romantic"). John Philip Sousa conducted the band on July 26 in his second visit. Henri Verbruggen this year makes his third appearance, and Dr. Edgar Stillman-Kelley, American composer, his fourth. Other guests include Leo Sowerby, Edwin Franko Goldman and Carl Busch. Dr. Maddy is the regular conductor of the orchestra, and A. A. Harding, University of Illinois, of the band.

Students' compositions are often represented on the programs. Lee Briggs conducted his composition "Hill Billy," a characteristic piece based on Tennessee mountain melodies, at the concert of July 12. Other works have found publishers and wide use with high school organizations.

Orchestral Try-outs Held

There are weekly try-outs for seating position in both orchestra and band, and the competition is keen to hold the first or second chair. Passages are selected from the works being played and the students asked to perform them in turn. The rest of the students in the section then vote as to the order in which the seating shall be arranged, thus helping to form the students' own judgment of quality of performance. The instructor has the authority to guide the judgment or overrule a decision, but the system places all responsibility on the students themselves and avoids any complaint of favoritism on the part of the teacher. Often a student who has failed to



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Making Music in Pastoral Surroundings; Youthful Players Giving a Program at Interlochen Lake Camp in Michigan

do his daily exercises will be put down as many as four or five chairs, while assiduous work on the part of another will advance him.

Very popular among the courses given are those in conducting under Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony, and in drum majoring under Raymond Dvorak of the University of Illinois. Mr. Bakaleinikoff has had over a hundred young high school students in his class, and a contest at the end of the season will bring to the winner the privilege of conducting the orchestra of over 200 members. Solo contests are also held and medals awarded to the winners.

A Notable Faculty

The 1931 faculty includes the following instructors:

André Andraud, oboist, Cincinnati Symphony; Robert Bladet, flutist, Minneapolis Symphony; Harry F. Clarke, supervisor of bands, Cleveland schools; Syd Cunningham, bassoonist, Minneapolis Symphony; William Cameron, solo harpist, Curtis Symphony; Thaddeus P. Giddings, supervisor of music, Minneapolis; Wilma Anderson Gilman, instructor of piano, McPhail School of Music; Louis E. Greene, former assistant concertmaster, New York Symphony and Metropolitan Opera Orchestra; Albert Austin Harding, director of bands, University of Illinois; Walter Heermann, cellist, Cincinnati Symphony; Russell Howland, University of Illinois; Foster Krake, instructor of voice, Transylvania College; Henri Leroy, solo clarinetist, Columbia Broadcasting System; and Karol Lisaniewski, instructor of piano, Cincinnati Conservatory.

Also Joseph E. Maddy, Professor of Music, University of Michigan; Joseph E. Mourek, horn player, Chicago Symphony;

William W. Norton, director, Flint Community Music Association; Constant Omers, timpanist and librarian, Cleveland Orchestra; Sadie Rafferty, supervisor of music, Evanston, Ill., schools; Armand Ruta, solo trombonist, Cleveland Orchestra; John Redfield, lecturer, Columbia University; C. J. Russel, cornetist and librarian, Sousa's Band; William Skeat, supervisor of music, Eaton Rapids, Mich., schools; Stefan Sopkin, assistant concertmaster, Cincinnati Symphony; Mikail Stolarevsky, violist, Cincinnati Symphony; Burnet C. Tuthill, examiner, National Association of Schools of Music; and Arthur L. Williams, assistant professor of public school music, Oberlin College.

Sousa Founds Scholarship Fund for Interlochen Students

John Philip Sousa, who recently spent two weeks at the National High School Orchestra and Band Camp at Interlochen, Mich., has dedicated to the camp his new "Northern Pines March," which has been published by G. Schirmer, Inc.

At the first rehearsal of the band

of 250 players, which is heard in coast-to-coast broadcasts on Saturday evenings, he announced that all the royalties accruing from the sale of the work will be devoted to a Sousa Scholarship fund for the students at the camp.

Ukrainian Trio Heard at University in North Carolina

CHAPEL HILL, N. C., Aug. 10.—The second event of the University of North Carolina summer school program was presented recently, when the Ukrainian Trio gave a concert of native folklore and compositions before an enthusiastic audience in the University music hall. The trio is composed of Roman Prydatkevych, violinist; Maria Hrebenetska, soprano; and Alice Kortchak, pianist.

The program included three compositions by Mr. Prydatkevych.

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Chautauqua Music Season Brings Outstanding Summer Performances

CHAUTAUQUA, N. Y., Aug. 10.—A broader and more varied program of music has been evolved this year for the Chautauqua Institution by Albert Stoessel, director of music.

The season was opened on July 2 with a recital by Hugh Porter, organist, who has returned to Chautauqua this year after a leave of absence in 1930, when he toured Europe.

During the first weeks of July song programs were given by the Chautauqua Choir, under Walter Howe, director of music at Abbot Academy, Andover, Mass. Members of the Chautauqua Opera Association also gave concerts during the month and on occasion appeared with the choir as soloists.

Symphonic Series Opened

On July 21, Mr. Stoessel conducted the Chautauqua Symphony in its first concert. The program included the conductor's arrangement of three Bach chorales; the Eighth Symphony of Beethoven; "Tales from Johann Strauss" by Korngold, and the Finale to "Götterdämmerung" by Wagner. Georges Barrère, associate conductor of the Chautauqua Symphony was flute soloist in Bernard Rogers's "Soliloquy" and a Scherzo by Widor.

Elsa Hilger, cellist, was a soloist with the Chautauqua Orchestra on July 22, playing a Haydn Concerto.

Mr. Stoessel presented symphonic concerts at regular intervals during the remainder of July. Soloists of the Chautauqua Opera Company appeared with the orchestra. The programs have included the Overture to "Forza del Destino" by Verdi; the "Symphony Militaire" in G Major by Haydn; excerpts from "Madame Butterfly" by Puccini; the First Symphony of Brahms; the Prelude to "Meistersinger" by Wagner; and Liszt's Thirteenth Hungarian Rhapsody. On July 25, Mr. Stoessel led a special Children's Concert.

The Chautauqua Opera Association gave its first program of the season on July 24, when it presented "Madame Butterfly." The opera was staged by Alfredo Valenti and directed and con-

ducted by Mr. Stoessel. Members of the opera company who appear in productions this year include:

Mary Catherine Akins, Pearl Besuner, Helen Marshall, Ruby Mercer and Milo Miloradovich, sopranos; Brownie Peebles and Marion Seies, mezzo-sopranos; Robert Betts, Charles Kullman, Willard Young and Warren Lee Terry, tenors; Donald Belitz, Robert Crawford, Karl Themann and Alfredo Valenti, baritones.

The company has presented "Tales of Hoffmann," "Pagliacci," "Secret of Suzanne" and "Carmen." On Aug. 21, it will conclude its season with a presentation of "Barber of Seville."

The Chautauqua Chamber Music Society is presenting a new series of Twilight Musicales by artists of the music faculty.

The regular concerts by the Mischa-koff String Quartet were scheduled to be given in Norton Memorial Hall on Aug. 2, 9 and 16. The quartet is composed of Mischa Mischakoff, first violin; Reber Johnston, second violin; Charles Lichter, viola, and Georges Miquelle, cellist.

Study Courses Held

A full course of summer study in vocal and instrumental music is again being offered at Chautauqua. The Juilliard Music Foundation conducts a series of courses here, as does the Curtis Institute of Music of Philadelphia. Subjects range from music appreciation and music teaching to advanced instruction in the use of both wind and string instruments. Ernest Hutcheson, dean of the Juilliard School in New York, is head of the piano department at Chautauqua. Horatio Connell of Curtis Institute is head of the voice department of the Chautauqua School of Music. The faculty includes well-known musicians as well as soloists and instrumentalists of the symphony orchestra and opera company.

Portland Commission Elects

PORTLAND, ME., Aug. 10.—Louis E. White was elected chairman of the Portland Music Commission at a recent meeting. The commission, numbering three, now includes Harry Raeburn and Philip I. Milliken. A. W. J.



Albert Stoessel, Director of Music at Chautauqua, Where Symphonies and Operas Are Performed

MONDSEE SESSION OPENS

Austro-American Academy Has Larger Enrollment Than in Past

MONDSEE, AUSTRIA, Aug. 1.—The ceremony marking the opening of the session at the Austro-American Music Academy here on July 9 was attended by a number of notables. In one of the state rooms of Mondsee Castle, where the lectures of the school are given this summer, the directors and faculty members gathered with the students, and guests from Vienna and Salzburg.

Congratulatory messages from American Ambassador Stockton and the Consul-General, Mr. Harris, were read. Dr. Wilhelm Kienzl, noted composer, who is president of the school, was heard in the opening address. Artie Mason Carter, of Los Angeles, spoke of the inspiring atmosphere for musical work to be found in Mondsee. Dr. Paul Stefan, noted music critic of Vienna, who will lecture this summer at the school, stressed the new spirit of co-operation now existing between faculty and students and between the various teachers. The session was concluded with music and dancing.

The enrollment at Mondsee is larger this summer than in the two previous seasons, in spite of financial depression. Students from many countries are in attendance. An interesting plan is now being arranged for a cooperative agreement with the Salzburg Orchestral Academy to provide training for student conductors.

P. S.

Work by Carroll Ragan Awarded Prize by Advertising Club Singers

The New York Advertising Club Singers, of which Arthur J. Philips is conductor, and Emory B. Remington president, have announced that "Mosques and Minarets" by Carroll Ragan is the winning work in its prize competition for a musical manuscript to be dedicated to the organization. The number will be given its first performance by the club in the fall.

Artur Schnabel to Return Next Season

At the invitation of the Boston Symphony Orchestra, Artur Schnabel, Viennese pianist, will again visit America next season. In addition to his appearances in Boston, he will give a New York recital on March 12.

LOS ANGELES HEARS ENSEMBLE FORCES

Orchestras and Choirs Are Presented in Concerts of Variety

LOS ANGELES, Aug. 10.—The Los Angeles Festival Orchestra, organized by Mrs. Leiland Atherton Irish and Henry Schumann-Heink with the assistance of the local chapter of the Musician's Protective Union for the benefit of unemployed musicians, filled an important niche in the between-seasons period of musical activity. A recent concert brought the appearance of S. L. Rothafel as conductor of the 212 players in Elgar's "Pomp and Circumstance." He was led to the stage by Ernestine Schumann-Heink, who made one of her characteristic speeches in introduction, and also sang Brahms' "Wiegenlied." Calmon Luboviski, violinist, and Rosalinda Morini, coloratura soprano, were soloists. The evening's conductor was Constantin Bakaleinikoff, who led the men in works by Liszt, Goldmark and Tchaikovsky.

David Mendoza, musical director of the First National-Warner Brothers' Studios, conducted a succeeding program with Max Rabinowitz, pianist, and Georgia Stark, soprano, as soloists. Wagner, Gershwin, Tchaikovsky and Ravel were composers represented.

Business Men's Symphony

Another symphonic gesture was that made by the Business Men's Symphony, in the Le Comte Junior High School. R. A. Shepherd conducted the ensemble in Franck's Symphony, Debussy's "Afternoon of a Faun" and Liszt's "Prefludes." Jascha Gegna was violin soloist.

The Brosa String Quartet presented three programs in the Public Library and two at the University of California, all under the patronage of Mrs. Elizabeth Sprague Coolidge.

The first concert of the newly organized Western Concert Artists' League was recently given in the Biltmore. Marguerite Le Grand, pianist; Mary Teitsworth, soprano, and Tudor Williams, baritone, took part. Frederick Shipman of San Francisco organized the league and acts as manager.

HAL DAVISSON CRAIN

New Chicago Orchestra Gives Series with Soloists

CHICAGO, Aug. 10.—The Chicago Philharmonic Orchestra, conducted by Adolphe Dumont, has met with excellent success in its series of open air concerts in the stadium of Loyola University. Attendance has been large, and the programs have maintained a uniformly high artistic standard. The orchestra is composed of musicians out of employment and profit sharing is cooperative. Many of the men are employed in regular symphony orchestras during the season and thus the membership is of high quality.

Alice Mock, soprano, appeared as soloist at the opening concert on July 12, arousing much enthusiasm by her tasteful singing. Hortense Drummond, contralto, and Florence Trumbull, pianist, were heard on the program on July 19; Isadore Berger, concertmaster of the orchestra, appeared on July 26; and the Mundy Choristers, featuring Negro spirituals, and led by James A. Mundy, were an added attraction on August 2.

Stewart Wilson has been engaged for another American tour beginning early next January.

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**SYRACUSE UNIVERSITY
HOLDS SUMMER SESSION**

Largest Enrollment to Date Is Announced—Five Students Win Scholarships

SYRACUSE, N. Y., Aug. 10.—The Summer session in the College of Fine Arts, Syracuse University, was opened on July 6 with the largest enrollment the session has ever had.

Among the noted music educators engaged for the faculty are Dr. William Berwald, Dr. Jacob Kwalwasser, André Polah, Mrs. Frances E. Clark, Will Earhart, Karl Gehrken, Harold L. Butler, Lowell Welles and Kirk Ridge.

Weekly public recitals are given by advanced students of the University. The University Orchestra, under Mr. Polah, announced two concerts. Louis Victor Saar is named as a recitalist.

In a concert held in the College of Fine Arts on July 8, five students won scholarships for the year 1931-32. Fred Parciany, violinist, of Gowanda, N. Y., who has studied in Germany and in this country, was awarded a full scholarship of \$300. Helen Pierce, soprano, of Syracuse; Marjorie Brown, harpist, of Cortland; Edward Cranz, pianist, of Pleasantville, and Paul Schmidtchen, cellist, of Valley Stream, received scholarships of \$150 each.

Ganz and Collins in Two-Piano Program

CHICAGO, Aug. 10.—Rudolph Ganz and Edward Collins presented a program of music for two pianos at the Punch and Judy Theatre on July 30. Ravel's Bolero proved highly effective as presented by these artists, and two Saint-Saëns pieces, "The Spinning Wheel of Omphale" and a Polonaise in F Minor, were splendid examples of fine ensemble and brilliant playing. Sinding's Variations in E Flat Minor, and Harold Bauer's transcription of Bach's Prelude and Fugue in C Minor were included in the program. A large audience attended and exhibited great enthusiasm.

A. G.

CINCINNATI, Aug. 10.—The Cincinnati Conservatory of Music has conferred the degree of doctor of music upon C. Hugo Grimm, composer and organist, of this city.

OPERAS PRESENTED IN ATLANTIC CITY

Fourteen Works to Be Heard During Season—Noted Artists in Casts

ATLANTIC CITY, Aug. 10.—In a mid-season statement to the board of directors of the Atlantic City Steel Pier Company, Frank P. Gravatt, president, stated that last July 4 had shown a record attendance for this holiday and



Jules Falk, Musical Director of the Steel Pier, Atlantic City

the second largest in the thirty-four years of its activity.

He also expressed a desire to retain a resident representative in Europe to secure unusual novelties, and representatives in New York and Chicago to form early contact and engage outstanding talent primarily for the Steel Pier.

Under the leadership of Jules Falk, musical director of the Steel Pier, an outstanding series of operatic performances and concerts has again been given each Sunday this summer with casts including artists from leading opera companies of the country. The company inaugurated its fourth season of opera in English on Sunday afternoon, June 21, with a presentation of

"Carmen," arranged by Mr. Falk.

The cast included Berta Levina, Caroline Andrews, Judson House, Henri Scott, Amund Sjovik, Irma Maldonada, Bertha McGrath, Alessandro Angelucci and Frank Davenport. The chorus, trained by Henri Elkan, is composed of members of the Philadelphia Grand Opera Company chorus.

On June 28 "The Bohemian Girl" was presented by a cast including Mostyn Thomas, Welsh baritone, who has sung in opera on the Continent and made his American debut on this occasion; Hazel Huntington, Lydia van Gilder, Joseph Wetzel and Francis Tyler.

Performances during July included "Barber of Seville," "Cavalleria Rusticana," "Martha" and "Lucia." "Mignon" was sung on Aug. 2 by Thalia Sabaneeva, of the Metropolitan Opera, Miss Levina, Mr. House, Rhys-Rees Morgan, Mr. Scott and Mr. Angelucci. On Aug. 9 "Pagliacci" was given by Ethel Fox, Ifor Thomas, James Montgomery, John Uppman and Mostyn Thomas.

Operas announced for the remainder of the season are: "Traviata," Aug. 16; "Trovatore," Aug. 23; "Romeo and Juliet," Aug. 30; "Rigoletto," Sept. 6; "Tales of Hoffmann," Sept. 13, and "Faust," Sept. 20.

The Sunday evening operatic concerts were begun on the evening of June 21. In this series the opera principals are presented in the Steel Pier ballroom.

HEARD IN DARIEN

Annual Concert Given Under La Forge-Berumen Direction

DARIEN, CONN., Aug. 10.—A concert was given at the High School here recently under the direction of Frank La Forge and Ernesto Berumen. These concerts have become annual events. Last year Mme. Schumann-Heink was the soloist. This year Emma Otero, coloratura soprano; Mary Frances Wood, pianist; Richard Crooks, tenor, and Harrington van Hoesen, baritone, were the artists. In addition there was a chorus of forty solo voices.

The chorus opened the program with Mr. La Forge's composition "Sanctuary," with incidental solos by Hazel Arth, contralto, and Nathaniel Cuthright, tenor. Mr. La Forge conducted. Mr. Crooks followed with Rodolfo's narrative from "Bohème," which he sang magnificently. Miss Wood, a pupil of Mr. Berumen, played a Liszt group with rare artistry. Mr. van Hoesen delighted the audience with songs in English, including Mr. La Forge's "Hills." The quartet from "Rigoletto" was sung by Mary Lawrence, Miss Arth, Mr. Crooks, and Milford Jackson.

Miss Otero revealed a voice of delightful quality in the Polonaise from "Mignon." Mr. Crooks further contributed a group of English songs, and with Mr. van Hoesen a duet from "Forza del Destino."

The concluding number was the Waltz and Chorus from "Faust," with incidental solos by Miss Lawrence, Elizabeth Andres, Harold Haugh, and Mr. Jackson. Beryl Blanch and Mary Frances Wood accompanied the chorus and Mr. La Forge the soloists.

Editha Fleischer will open her next tour, prior to rejoining the Metropolitan Opera Company, in the "Artists' Night" concert at the Worcester Festival, Oct. 9.

RUTH POSSELT

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Twice Soloist with Civic Symphony Orchestra, Denver, Col.

"Young Violinist Wildly Cheered in Denver Debut"

(Headline)

"Indeed, in the (Tschaikowski) Concerto she revealed a degree of violinistic virtuosity that enabled her to negotiate the most difficult passages with surety and apparent ease, while her sense of rhythmic values was unerring, and in the cantabile passages she drew a heart-stirring tone and invested the phrases with wistful beauty. Miss Posselt was rewarded with spontaneous and long sustained applause from both audience and orchestra members."—John C. Wilcox in *The Denver Post*, Jan. 10, '31.

"From the first vigorous sweep of her bow last night, her hearers were impressed with her mastery of the violin. She has developed a technic with a sureness that is breath-taking. Her sense of pitch is little short of marvelous as her intonation is perfect at all times."—Alvin S. Wiggers in *Nashville Tennessean*, April 7, '31.

"This sure-fingered Miss surmounted the enormous technical difficulties of this (Paganini) Concerto with ease and in the beautiful cantilena displayed beauty of tone and richness of legato. Her harmonics were clear and crystalline, her double-stopping perfect and the whole effect mature and masterly. Her intonation is flawless and she has a marked and helpful rhythmic sense"—Dr. W. Louis Chapman in *Evening Bulletin*, Providence, R. I.

"She displayed an impeccable technique and the utmost facility in execution. To this she added an appealing charm—ending this exceptionally delightful recital."—Samuel L. Laciar, *Public Ledger*, Philadelphia, May 8, '31.

"Miss Posselt triumphed in a particularly formidable program which emphasized her dazzling technical authority and her firm command of tonal clarity. She gallantly braved the rigors of the spectacular Paganini Concerto with a towering cadenza by Ondricek, capitalizing the difficult harmonics and double-stopping with power and assurance. Fidelity to pitch is one of her gratifying musical attributes."—H. T. Craven in *The Philadelphia Record*, May 8, '31.

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**Hallie Stiles Hailed
in Return as *Manon*
to Opéra-Comique**



Daguerre
**Hallie Stiles, American Soprano, as
Manon, a Role Which She Sang Re-
cently with Success in Paris**

PARIS, Aug. 1.—Hallie Stiles, American soprano, had a warm welcome when she sang in "Manon" opposite Sydney Rayner, tenor, from overseas, at the Opéra-Comique on the evening of July 23. Miss Stiles was repeatedly recalled by a capacity audience, which included a number of Americans. The soprano has been a favorite with Parisian audiences since her debut as Mimi in "Bohème" at the Opéra-Comique in 1926.

Engaged for Chicago Symphony

Among the soloists engaged by the Chicago Symphony Orchestra for the 1931-32 season are the following: José Iturbi, Gitta Gradova, Ossip Gabrilowitsch, Adolf Busch, Albert Spalding, Jacques Thibaud, Nathan Milstein and Gregor Piatigorsky.

C. O. SKINROOD

**CHICAGO OPERA TO
SING IN MILWAUKEE**

**Several Performances Will
Be Given at Lower Rate
Than Formerly**

MILWAUKEE, Aug. 10.—Two, and perhaps three, appearances will be made in this city next season by the Chicago Civic Opera Company, which has not visited Milwaukee in several years. December, January and March are the months mentioned for these performances. In making the announcement, Joseph C. Grieb, manager of the Milwaukee Auditorium, says that prices will range from \$1 up, whereas formerly prices began at \$2.50. More than 4000 seats will be offered at \$3, or less. It is understood that the Chicago management will not demand a guarantee, as was previously customary.

The Young People's Orchestra, numbering some eighty-five players and sponsored by the Civic Music Association, gave its final seasonal concert under Milton Rusch before an appreciative audience. The soprano soloist was Rosamund Witte Smith. Three thousand and five hundred dollars is the amount annually voted by the city for the maintenance of this ensemble. A second orchestra of the same kind, wherein players receive preliminary training, is maintained by the Civic Music Association. The association's president is Herman Smith, who is also supervisor of public school music.

C. O. SKINROOD

**Frank Mannheimer, Pianist, to Make
Tour**

Frank Mannheimer, young American pianist, will make his first concert tour in his native country next season under the management of Annie Friedberg.

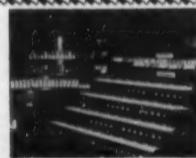
Mr. Mannheimer has lived in Europe since 1923, studying in Berlin with Leonid Kreutzer, and in London with Tobias Matthay, in whose school he taught for a time.

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Hendershot

**Cara Verson, Whose Recitals of Modern
Piano Music Have Attracted Favorable
Attention in Europe and the United
States**

Cara Verson, exponent of musical modernism, has prepared three *causerie* recitals of piano music for the coming season, which she will present before schools, colleges and music clubs.

The first of these programs is entitled "Three Centuries of French Music" and embraces Couperin and the harpsichordists; Franck, Ropartz and the renaissance; Debussy, Ravel and the impressionists, and Satie and the "Group of Six." The second recital is concerned with "Debussy, the Impressionist, and Scriabin, the Mystic." The third program, "Vignettes of Modern Pianism," is a summing up of the entire modern movement, and lists works of MacDowell, Debussy, Ravel, Prokofiev, Scriabin, Szymanowski, Ireland, Bax and Bartok.

Miss Verson has made three tours of Europe in concerts of modern music. On her latest tour she was heard in London, Prague, Paris, Berlin and Vienna, in addition to appearances in important music centers of Central Europe.

Miss Verson's appearances are booked by Concert Direction Betty Tillotson of New York.

**Portland Club Heard in Biennial
Concert**

Owing to an inadvertence, the report of the San Francisco Biennial of the National Federation of Music Clubs, which appeared in the July issue of MUSICAL AMERICA, stated that the Monday Morning Choral Club of San Diego sang in a concert at the Greek Theatre in Berkeley on June 24. The program was given instead by the Monday Musical Club Chorus of Portland, Ore., under the baton of P. A. Ten Haaf, with Lucille Cummings at the piano. The chorus sang "Today" by Dent Mowrey, "The Night Has a Thousand Eyes" by Boltwood and "Ah, Love But a Day" by Mrs. H. H. A. Beach, and was obliged to give an encore, "Will o' the Wisp" by Spross.

**SAN ANTONIO CLUB GIVES
PRIZES FOR COMPOSITION**

Annual Competitive Concert Concludes
Series—Works Performed Cover
Extensive Range

SAN ANTONIO, Aug. 10.—The prize award program closing the series of competitive concerts held annually by the Composers' Club was given recently in the Plaza Hotel. First prizes were won by Dr. Ernest E. Schuyten of New Orleans for a chamber music Tone Poem; by Ferdinand Dunkely, also of New Orleans, who contributed vocal numbers entitled "Ecstasy" and "Late September"; by John M. Steinfeldt, president of the San Antonio College of Music, who played his piano works "A Cheerful Fancy" and "In a Feudal Garden," and by Alice Mayfield, the composer of a song, "De Good Law Call Adam."

Honorable mention was awarded to Stella Stacy of Austin for piano numbers; to George May Randolph of Plainview for a vocal number, and to Louise D. Fischer, who composed a choral work.

Taking part were the Glee Club of Our Lady of the Lake College, Frank Hernandez, Willetta Mae Clarke, Henri de Rudder, W. B. Dalton, Edna Jane Bump, Mrs. Chester Kilpatrick, Ora Witte, Lillian Loe, Barbara Holmgreen, Warren Hull, Walter Dunham, Florence Brush, Bessie Chenevert and Ruth Herbst McDonald.

Numbers by Samuel Gardner and Charles W. Cadman, the judges, were included in the program.

GENEVIEVE M. TUCKER

**Gabrilowitsch Returns from European
Visit**

Ossip Gabrilowitsch returned from a two months' visit to Europe, on the Bremen on July 15. Mr. Gabrilowitsch appeared as soloist with the Concertgebouw Orchestra in Amsterdam, under William Mengelberg, in a Beethoven Festival arranged by the orchestra in honor of the conductor's sixtieth birthday, playing Beethoven's "Emperor" Concerto and in the rarely-heard Phantasy for piano, chorus and orchestra. A standing ovation was given to him after the performance of the Concerto and again at the close of the program.

From Holland Mr. and Mrs. Gabrilowitsch proceeded to Berlin, then to Vienna and to Switzerland, where they spent a few weeks. During their sojourn in Zurich they made a brief trip to Milan, in order to visit Arturo Toscanini.

Mr. and Mrs. Gabrilowitsch are now at their summer home at Mackinac Island, Mich., where the conductor is preparing programs for his forthcoming season with the Detroit Symphony, as well as for a piano recital tour which is being booked for him by Concert Management Arthur Judson, Inc.

**Martha Baird Is Heard with Gordon
String Quartet**

FALLS VILLAGE, CONN., Aug. 10.—Martha Baird, pianist, was assisting artist with the Jacques Gordon String Quartet in a performance of the César Franck Quintet in a concert given here on Sunday afternoon, July 12. This was a second appearance of the pianist with this organization.

Paris Asks Larger Subsidies for Opera

Increased Allowance by State to Lyric Theatres Urged as Ricou Drops Reins of Opéra-Comique—Masson, Co-Director, Will Retain Post—Visit of Berlin Philharmonic, Under Furtwängler, Attracts Large Audiences—Notables Heard in Recitals

By GILBERT CHASE

PARIS, Aug. 1.—The question of the inadequacy of the subsidies granted to the State theatres of Paris has lately aroused a great deal of discussion, owing to the recent resignation of M. Georges Ricou, one of the directors of the Opéra-Comique, who declares that it is impossible to run a subsidized lyric theatre on a satisfactory basis without greater financial support than is at present received.

The annual subsidy granted to the Opéra-Comique is at present 1,800,000 francs (\$72,000), while in the opinion of M. Ricou the required sum would be some 3,000,000 francs per year. M. Ricou's attitude is certainly not unreasonable, and his action has had the effect of centering public attention upon the precarious position of State opera not only in Paris, but throughout the whole of France, so that the government may eventually be forced to take a decisive step in the matter.

For the present, the Opéra-Comique will remain under the sole management of M. Louis Masson, with whom M. Ricou was associated as co-director up to the time of his resignation, and whose term of office expires in October, 1932. At that time his contract will either be renewed for another seven years, or else a successor will be chosen in his stead. In any case, the government has announced its intention of appointing henceforth only one director for the Opéra-Comique, thus recognizing that double or triple directorships are seldom productive of satisfactory results. It is to be feared, however, that the mere act of appointing another director will do little to remedy the situation, unless the government realizes that a lyric art theatre cannot flourish without both adequate financial support and unhampered artistic initiative.

Berlin Philharmonic in Visit

The Berlin Philharmonic, under the conductorship of Wilhelm Furtwängler, paid its annual visit to the French capital, giving two concerts before sold-out houses at the Opéra on May 5 and 7. Whereas last year Furtwängler ven-

tured so far into modernism as to give us a performance of the overture to Hindemith's "Neues vom Tag," this year he remained more conservative in his choice of programs, giving us nothing more modern than Stravinsky's "The Fire Bird." This suite, placed between Bach's Third "Brandenburg" Concerto and Beethoven's "Eroica" Symphony, completed the first day's list. Detained elsewhere the first evening, I was able only to attend the second concert, which opened with an exquisite performance of Schubert's delightful Symphony in C Major—the one discovered by Schumann ten years after the composer's death. Debussy's "Prélude à l'Après-midi d'un Faune" and Strauss's "Till Eulenspiegel" provided an interesting juxtaposition of impressionism and realism in music, with little to choose between them in the matter of interpretation, so admirably did Furtwängler set forth the spirit of each work. A brilliant performance of the overture to "Tannhäuser" concluded the program as listed, but an encore had to be added in response to the persistent applause of the audience.

One of the outstanding recitals of the season was that given by Andrés Segovia at the Opéra on May 19, which constituted a veritable triumph for the celebrated Spanish guitarist, as well as for the once-despised instrument which in his hands exercises such a potent spell over all audiences, including the large and brilliant one which assembled at the Garnier Palace on this occasion.

Many Recitalists Appear

Other well-known artists who have appeared here recently included among violinists, Kreisler, who played before a capacity audience at the Salle Pleyel; Heifetz, who chose the Opéra as the setting for his recital; and Hieberman, whose recital took place at the Théâtre des Champs-Elysées. Among the pianists were Benno Moiseiwitsch, who, after an absence of five years, gave two recitals at the Salle Gaveau, and Alexander Brailowsky, who appeared in a festival of Russian music organized by the Société Philharmonique at the Salle Pleyel. The singers included Roland Hayes, Tito Schipa, Margherita Salvi and Elisabeth Schumann; the dancers, La Meri, Teresina and Alanova, and the conductors, Felix Weingartner and Ivan Boutsikoff,

Paul McCoole, the California pianist, who is at present living in Paris, has just completed European tour, having played at Brussels, Liège, Milan, Pisa, Rome and Venice. Immediately before this tour, Mr. McCoole played in Paris, at the Sunday afternoon tea concert of the American Women's Club on May 3, and at the reunion of the *Revue Musicale* on May 5. The American pian-



An American in Paris, Paul McCoole, Californian Pianist, Who Recently Completed a European Tour

ist, who divides his time between his home in Santa Barbara and his studio in Paris, is well known to musical circles in the French capital, where his playing of Chopin is especially appreciated.

BOSTON SUMMER TERM HAS NOTABLE FACULTY

New England Conservatory Continues Instruction in Many Departments

BOSTON, Aug. 10.—A large faculty is teaching at the New England Conservatory of Music during the Summer. The school is open daily during August, with half-day sessions on Saturdays. Some of the Summer teachers are available only on specified days each week.

Faculty members of the conservatory who are teaching during August are: Piano, Estelle T. Andrews, Marie Audet, Julius Chaloff, Floyd B. Dean, Charles Dennee, Alfred DeVoto, Kurt Fischer, Henry Goodrich, Douglas P. Kenney, Mary L. Moore, Eustace B. Rice, Jesus M. Sanroma, Donald Smith and Frank Watson; voice, Stella B. Crane, Rulon Y. Robison, Clarence B. Shirley and William L. Whitney; organ, Frederick Johnson; violin, Minot Beale, Paul Federovsky, Harrison Keller, John D. Murray, Raymond Orr, Carl Peirce and Roland Keasner; cello, Joseph Malkin; contrabass and tuba, Max O. Kunze; clarinet, Bernadette Giguere; solfeggio, Clara L. Ellis and Alice E. Whitehouse; harmony, Arthur M. Curry and Warren Storey Smith; theory, Warren Storey Smith; French, Ernest Perrin; and dramatics, Clayton D. Gilbert.

Rhea Sparag Assists at Lecture

Rhea Sparag, soprano, was the assisting artist at a lecture on "The Spirit of Our Times and Its Influence upon Music" given by Professor Karl Lorenz in McMillin Academic Theatre at Columbia University on July 7.

Miss Sparag's program, sung with rare art, comprised numbers by Bach, Pergolesi, Handel, Schubert, Schumann, Debussy, Ravel, Strauss and Prokofieff.

Paul Robeson, engaged for a concert tour of Europe, will return to America next season and visit the West.

PEN WOMEN SPONSOR COMPOSERS' CONCERT

San Francisco Event Brings Prize-Winning Works of Varied Kinds

SAN FRANCISCO, Aug. 10.—Prize-winning compositions, and works receiving honorable mention, were heard at the composers' concert given on June 5 at the home of Mr. and Mrs. W. R. Clark. The list, arranged by Dorothy De Muth Watson and Mrs. Orley See for the Pacific Coast Congress of the National League of American Pen Women, brought to hearing the following numbers: Mary Howe's "Cancion Romancesca" for string quartet; "Flower Cycle," for soprano, violin, 'cello and piano, by Dorothy Radde Emery; two works by Phyllis Fergus, "Wings" for baritone and string quartet, and "To the Top of a Starswept Hill," for chamber ensemble; Mabel Wood Hill's "Cloths of Heaven," for reader, violin, oboe, viola and piano; "An April Bridegroom," for tenor, string quartet and harp, by Reah Jackson Irion.

Soloists were Beatrice Bowman, Sofia Neustadt, Easton Kent and Frank Austin. Assisting in the instrumental groups were Helena Munn Redewill, Orley See, William Wegman, Romain Verney, Wenceslao Villalpando, Kajetan Attl, Thorwold Bacher, Leslie Schivo, Joseph Roberts and Herman Trutner III.

John Pennington, leader of the London String Quartet, and Margaret Tilly, pianist, have appeared in sonata recitals in the homes of music patrons, these events being open to the public. Hother Wismer and Antonio de Grassi gave a concert in memory of Ysaye, their teacher, with the assistance of Mary Pasmore, Stanislaus Bem and Lev Shorr. A 'cello and piano recital was given by Flori Gough Shorr and Ada Clement.

The New Music Society gave a recent program in the Rudolph Schaeffer Studios with Henry Cowell as master of ceremonies and performer as well. Gerald Strang, Raymond Tenney, Dora Blaney and Carol Weston took part.

H. M. R.

The Berlin State Opera Unter den Linden is to produce Jacques Ibert's comic opera, "Le Roi d'Yvetot," in November.

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Among Books and Their Authors

Anne Faulkner Oberndorfer's Fine Work on Music Appreciation Revised and Enlarged—Works on the Symphonies of Beethoven and American Composers Among Interesting New Volumes

GREATLY augmented and carefully revised, the seventh edition of "What We Hear in Music" by Anne Shaw Faulkner (Mrs. Marx E. Oberndorfer) of Chicago has recently appeared from the press of the RCA Victor Company at Camden. It is another of those comprehensive and useful volumes such as "Romance in Music" by Hazel Gertrude Kinsella, which was published by the same company and recently reviewed in these columns, but it carries the study of music appreciation and history into a higher camp.

This volume is meant for use in the home, high schools, colleges, music clubs and so on. It begins from the beginning, with a section on "How to Listen," and with descriptions of the very fundamentals of music and its importance in a whole cultural scheme. This first section is devoted principally to exposition of Nationality in Music, and contains colorful accounts of various countries and their folk music.

Follows a history of music, with short chapters devoted to important composers and their contributions. A section on the orchestra and instrumental music, and one on opera and oratorio conclude the formal part of the book. What ensues, however, is equally important: helpful analyses of all of the music used for illustration. Throughout the book, at the end of each lesson, these illustrations are listed in the form of appropriate Victor records and foreign discs. Several lists of these are useful for identification.

There is a short explanatory lecture for each topic, and lists of book, score and record references are appended.

Altogether a most thoughtful presentation, authoritatively documented and attractively written, this contribution of one of America's well-known figures in the music world can prove of inestimable advantage in many fields. That it has already proved so is evidenced by the use of former editions in schools and colleges. Mrs. Oberndorfer may well congratulate herself upon the imposing result of this latest edition of her fine book. Q.

The "Nine" Analyzed

The needs of students and the layman are well supplied in "Talks About Beethoven's Symphonies" by Theodore Thomas and Frederick Stock (Boston: Oliver Ditson Co.). A preface by the editor, Rose Fay Thomas, explains that Mr. Thomas, who had intended to write analyses of all the nine symphonies, died before he had finished more than the first five. The work was later continued by Mr. Stock in the same vein and carried to completion.

In style, the book is as untechnical as such an undertaking could possibly be. A brief introduction describes the sonata form by way of opening the door for what follows. Each analysis

is illustrated with themes and diagrams; and each takes up the emotional content of the music. Dates of composition and of first performances are included; and a praiseworthy feature of the volume is its conciseness. P.

Making the Most of American Music

Lamar Stringfield, composer and conductor, who lives in North Carolina, has prepared an excellent course of study for music clubs that wish to explore the



Anne Faulkner Oberndorfer, Whose "What We Hear in Music" Has Been Issued in Revised Form

realm of American music. It is entitled "America and Her Music" (Chapel Hill: University of North Carolina Press), and has a foreword by Paul Green.

Mr. Stringfield has outlined fifteen programs, which may be subscribed for by music clubs as a part of the University Extension Division. American works are included on each program, with special emphasis on folk music, as distinguished from Negro and Indian music, although the two latter schools, and their influence on formal composition, are also dealt with.

Mr. Stringfield has done his task well. The programs are balanced and interesting, and should prove stimulating to any group that is interested in the music of our country. Q.

A Musical Novel

A novel whose central characters are prodigies in the world of music is "The Charioteer" by John Presland (New York: D. Appleton & Co.). Sisters who grow up through a turbulent childhood to successful London careers as violinist and cellist—though, strangely, their days seem to contain far more of clothes and lovers than work—are divided, ultimately, over a man. The more ruthless of the sisters solves the problem by the simple expedient of breaking the wrist of her violin-playing sister, whose chief charm to the man lay in her superb artistry!

A highly colored, over-dramatic tale, with the musical setting incidental to the plot, is "The Charioteer," which somehow derives its name from Robert Bridges's "Testament of Beauty," in the quotation concerning that charioteer "... with eyes upon the goal and mind alert controlling his strong steeds." M.

A Scientific Study of Voice

"The Science of Voice," a monograph by Douglas Stanley (reprinted from the Journal of the Franklin Institute, Vol. 211, No. 4, April, 1931), contains the conclusions drawn from a careful physiological study of the singing mechanism. Prof. Carl Seashore and Arnold H. Wagner have carried on similar research which has resulted in discoveries of the greatest interest to all voice teachers and singers.

Many of the most noted authorities of all ages have written about the voice in terms which are mere figures of speech, according to the author. He gives certain instances of these in volumes which are among the bibles of the singing profession.

This is a challenging study, and together with the work of Seashore and others, may point the way to a new era in the scientific study of singing. M.

Thomas Tapper, who has written innumerable books for beginners in musical appreciation, history, and theory, has added a series of simple sketches of the outstanding music masters. "From Palestrina to Grieg" (New York: Arthur P. Schmidt Co.) is offered as first year music biography, tackling first year music history, from the angle of specific personalities. To each chapter is appended a synopsis of its main points, and a series of questions on the material it contains. There is always a fascination in reading of important lives. This little book embodies that fascination unimpeded.

A Musicological Symposium

In memory of the late Dr. Guido Adler, the noted musicologist, a brochure containing various essays on tonal art in several languages has been issued under the title of "Studien zur Musikgeschichte" (Studies in the History of Music) by the Universal Edition of Vienna.

The book, which is issued in limp covers, contains thirty-six contributions by prominent musical authorities of many nations. Space considerations prohibit a listing of all the subjects and the authors. The best known writers include Dr. Edward J. Dent of Cambridge University, Alfred Einstein of Berlin, Henry Prunières and J. G. Prod'homme of Paris, and Carl Engel of the United States, who pays a tribute to the late Oscar G. Sonneck. The approach is rigorously scientific, but the subjects are fascinating, ranging from a study of ancient Egyptian hautboys to a paper on the "Gestalt" psychology in its relation to a criticism of musical style. A work, of course, designed for specialists. M.

* * *

"Les Rythmes comme Introduction Physique à l'Esthétique" by Pius Servien (Paris: Boivin & Cie., Editeurs) is, as its sub-title explains, "new methods of analysis and their application especially to music, to rhythms of the French language and to the Doric metres."

To the reviewer, the work seems an abstruse one and of interest only to those whose knowledge of the French language is more profound than that of even the average Frenchman. The

classification of rhymes and of rhyming sounds by means of numbers, is difficult of comprehension to an English-speaking reader. Deep-sea thinkers who delve into this type of learning, will probably find the work a very rewarding one. It is not recommended to readers whose French is bounded on the East by "Abbé Constantin" and on the West by *Le Rire*! H.

Supplementary Piano Study

Beginning from the earliest fundamentals and working painstakingly through forty-five lessons up to cadence, Harry Krinke's "An Outline of Musical Knowledge" (New York: G. Schirmer, Inc.) is a clear pathway for the musical beginner. The lessons are conducted on the question and answer system, with blanks left for the latter.

The book should serve as "home work" for the piano pupil, who often wastes his and the teacher's lesson time with the slow drudgery of fundamental information. A stimulus to further study is the reference list of books scattered throughout the lessons. Many stories of great musicians are included, with questions posed in reference to a given book. Q.

* * *

Redfern Mason, music critic of the San Francisco *Examiner*, wrote an amusing sketch entitled "The Girl Who Knows How" (San Francisco: Harr Wagner Publishing Company) for the annual Mysteries of the Commonwealth Club in that city. Acted for the club last January, this was published in order to give the general public the pleasure of reading Mr. Mason's entertaining lampoon on the city of his adoption from various angles.

While the interest in a work of this sort is, of necessity, local, Mr. Mason's whimsical sense is such that it can be read with interest almost anywhere. J.

Pawnee Lore Recorded

Frances Densmore's researches in the music of the Pawnee Indians are embodied in Bulletin 93 of the Smithsonian Institution, Bureau of American Ethnology. This rich storehouse of tribal custom, story and song should prove of the greatest fascination to students of native music and folklore. Miss Densmore, for long a noted specialist in this field, has gathered and quoted several hundred tunes, each of which is set down in musical notation, along with detailed descriptions of the customs and ceremonials which gave rise to them. There are free translations of the Indian words and a minute analysis of the music in each case.

* * *

"Magdalen and Other Poems" by Anne Arrington Tyson (New York: The Knickerbocker Press) is a collection of forty-six poems. The author disdains "free verse" for which high credit must be given her in this day of unrhymed, unrhymed futilities. On the other hand, her rhymes are sometimes a trifle obvious. A number of sonnets show feeling for this charming and difficult form of verse. Like most feminine poets, the author is sometimes tangled up in adjectives and adverbs. However, readers of contemporary verse will probably take interest in the book. H.

Wagner's Career Dominated by "Unlucky" Numeral

DENVER, Aug. 10.—The numeral 13, often considered unlucky by the superstitious, was prominent in the career of Richard Wagner. A chronological résumé of important events in the life of the great composer, recently made by Dr. Alfred Teiner, of this city, reveals a number of interesting coincidences.

Wagner's name is composed of thirteen letters. He was born in 1813 and died on Feb. 13, 1883. He wrote thirteen operas. He entered school in Dresden in 1822 (the digital total is 13). In 1831 (the digital total is 13) he matriculated at the University of Leipzig and commenced his musical studies with Cantor Weindig. In 1840 (the digital total is 13) he composed the "Faust Overture," completed "Rienzi" and first met Franz Liszt. On Sept. 13, 1841, he finished the draft of "The Flying Dutchman" and began the composition of "Tannhäuser," and on April 13, 1845, he finished the score. On May 13, 1849, on his flight from Dresden, he arrived at Liszt's home at Weimar. On Oct. 13, 1856, Liszt visited Wagner at Zurich. On March 13, 1861, occurred the "Tannhäuser" premiere in Paris. On May 13, 1871, Wagner published his collected writings. On Aug. 13, 1876, the Bayreuth Theatre was opened.

On Jan. 13, 1822, Wagner put the finishing touches to the "Parsifal" score. Thirteen months later he died in Venice. For thirteen years he was married to Cosima, and for the same time he lived in banishment. Thirteen years after completing "Lohengrin" he saw it performed for the first time.

Siegfried Wagner was thirteen years old when his father died. The "Siegfried Idyll" is composed for a small orchestra of thirteen instruments.

In 1930 (the digital total is 13) Cosima died and a few months later occurred the death of Siegfried Wagner, who like his father had composed thirteen operas. His son was thirteen years old at the time.

Brosa Quartet to Return for Second Tour Next Season

The Brosa Quartet of London will return for a second tour during the first half of next season. Among appearances already booked by Haensel & Jones is one at Smith College, Northampton, Mass., on Dec. 2.

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Ary Dulfer to Assist Sevcik with Classes in Boston and New York



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Ary Dulfer, Dutch Violinist, Who Will Act as Assistant to Ottakar Sevcik in His Forthcoming American Classes

BOSTON, Aug. 10.—Ottakar Sevcik will arrive about Oct. 15 for his engagement as guest teacher of the National Associated Studios of Music. He will divide his time between New York and Boston.

Ary Dulfer, of this city, who will assist Sevcik during the famous violin pedagogue's stay in America, was born in Rotterdam and studied at the Conservatory of Amsterdam. He later went to Vienna, where he worked under Professor Sevcik and received the Virtuoso Diploma from him in 1913.

Following concert tours in Europe, Mr. Dulfer came to America in 1914 and became a member of the New York Symphony. He also conducted a symphonic orchestra for the Paramount Motion Pictures Corporation in New York. In 1921 he made Boston his home and has since devoted his time mainly to teaching. Several of his pupils are now filling responsible positions in Canada, Italy and the United States.

Columbia Concerts Course to Include Seven Concerts in Carnegie Hall

The Columbia Concerts Corporation next season will inaugurate the Columbia Concerts Course, a series of seven subscription concerts to be given in Carnegie Hall, opening on Oct. 27 and extending over seven months. This series will replace the Judson Celebrity Course of the past two seasons.

Those to appear are Ossip Gabrilowitsch, Harold Bauer, Ethel Bartlett and Rae Robertson, pianists; Albert Spalding and Jacques Thibaud, violinists; Gregor Piatigorsky, cellist; Richard Crooks, tenor; the London String Quartet, and the Don Cossack Chorus.

Dinner Celebrates Consolidation of Chicago Music Schools

CHICAGO, Aug. 10.—A dinner celebrating the consolidation of the Institute of Musical Art and the Chicago Conservatory was held recently in the Allerton Club. Charles Norman Granville presided. Short speeches were made by Russell Carter, Howard Clarke, Charles H. Kepp and Theodora Sturkow-Ryder. Arrangements for the dinner were made by the business director, Loro Gooch.

SCHOOL BANDS PLAY IN WISCONSIN MEET

Menasha Athletic Field Is Scene of Impressive Ceremonies

MILWAUKEE, Aug. 10.—The State-wide High School Band Tournament, held at Menasha on recent dates, has grown to such proportions that speakers at the annual dinner of the Bandmasters' Association favored a rearrangement into district contests. This tournament, which annually draws leading bands of the State and thousands of auditors, has raised interest in band music to a higher pitch than was ever before reached.

More than three hours was required for the review to pass a given point, and the athletic field presented a gala appearance for the final concert. Awards were made in individual contests, as well as in groups. Rating in the A, B and C classes was based on the length of time the bands had been functioning.

In Order of Their Rating

Contestants were rated in the following order:

Class A. First: Appleton, Green Bay, Milwaukee North Division High, Richland Center and West De Pere. Second: Oshkosh, Shorewood, Viroqua and Wauwatosa. Third: Elkhorn, Milwaukee Boys Technical, Milwaukee Boys' Vocational, Milwaukee West Division and Stevens Point.

Class B. First: Waupun, Menasha, Beaver Dam and Algoma. Second: Two Rivers, Ripon, Racine St. Catherine's, Oconto, Rio, Muscoda, Menasha St. Mary's, Sturgeon Bay, Manitowoc, Milwaukee Lincoln, Milwaukee South Division, Milwaukee Girls' Vocational and Columbus. Third: Portage, Milwaukee Custer, Eau Claire, Wausau, Mukwonago, Colfax, Brodhead and Seymour.

Class C. First: Milwaukee Roosevelt, Neenah, Depere, Oshkosh, Waterloo, East Troy, Wisconsin Rapids, Preston and Milwaukee Mixed Vocational. Second: Weyauwega, Juneau, Medford, West Bend, Shawano, Whitewater, Berlin, Lake Geneva, Dodgeville, Hillsboro and Chilton. Third: Neillsville, Amherst, Keshena, Wautoma, New Lisbon, Reedsburg, Albany and Oconto Falls.

C. O. SKINROOD

Margaret Matzenauer has been engaged by the League for Political Education to give a concert in the series which it sponsors at Town Hall, New York, on Jan. 6 next.

Concert Tour Among Engagements Arranged for Emily Roosevelt



Emily Roosevelt, Soprano, Whose Plans for Next Season Include a Concert Tour

Emily Roosevelt, soprano, is planning to resume her concert activities next season with a tour. Opera and oratorio have also been mediums of success for her. In the title role of "Aida" she opened the Philadelphia Grand Opera Company's season, and she has been heard with the Festival Opera of Chicago. Twice the Handel and Haydn Society of Boston has engaged Miss Roosevelt as soloist; she has sung with the Apollo Club and the Swift Male Chorus in Chicago, with the Hartford Oratorio Society and other organizations.

Festival engagements have included appearances at Springfield, Halifax, Providence and Rhode Island.

Miss Roosevelt is president of the Schubert Club, Inc., of her home city, Stamford, Conn., and of the Stamford Choral Society. Other executive offices include the second vice-presidency of the Connecticut Federation of Music Clubs and the chairmanship of the music department of the Stamford Woman's Club.

M. M.

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Vivid Operatic Gallery Delights Ravinia

(Continued from page 3)

act is omitted at Ravinia, and it evoked a cordial response. Misses Maxwell and Falco, and Messrs. D'Angelo, Cehanovsky and Oliviero completed the cast. Mr. Hasselmans conducted.

"Fra Diavolo," on Aug. 2, had Mario Chamlee for a gayly debonair bandit chief, whose singing was as irresistible as his appearance. Miss Macbeth sang the music of Zerlina. Lazzari's abysmally funny Beppo is perhaps the production's most attractive selling point. He was paired with the stage-wise, but much too obstreperous Defrere. Trevisan's English lord had the artistic finality this artist gives to every characterization, and Mme. Bourskaya, as his wife, was also excellent. Giuseppe Cavadore sang well as Lorenzo. Mr. Papi conducted.

"Rondine" Pleases Throng

"La Rondine," as the Fourth of July bill, attracted the largest audience of the season. It is one of Ravinia's most delectable items, perfectly suited to its environment. Miss Bori was nothing less than charming; Miss Macbeth was a perfect comedienne; Mr. Johnson a romantic lover; and Mr. Windheim, new to the role of the poet, sang acceptably and gave the part the deft touch he imparts to all that he attempts. The orchestra played dazzlingly under Mr. Papi.

The repetition of "Madame Butterfly," on July 5, brought Mme. Rethberg to the role for which she was originally scheduled, and permitted the debut of Frederick Jagel as Pinkerton. Mr. Jagel's poise and certainty, as well as the freedom and musicianliness of his singing, won him a promising success. He should prove a valuable addition to Mr. Eckstein's forces. Mme. Rethberg sang with her accustomed fluency and brilliant vocal style. The remainder of the cast was that of the first performance.

"Tales of Hoffmann" Heard

"The Tales of Hoffmann" was mounted in Ravinia's usual careful manner on July 6, and given an excellent performance. Mario Chamlee was the most convincing Hoffmann we have encountered, and Yvonne Gall in the two roles of Giulietta and Antonia disclosed unusual versatility and brilliant vocal resources. Florence Macbeth did the mechanical doll roll expertly; Mario Basiola was rather a mild Dapertutto; Leon Rothier's Dr. Miracle was eccentric, to say the least; and the several roles allotted to Louis D'Angelo



Maurice Seymour

Active in the Ravinia Premiere of "Peter Ibbetson": Left to Right, Carleton Smith, Who Lectured on the Work Prior to the Performance; Edward Johnson, Who Sang the Title Role; Lucrezia Bori, the Duchess of Towers; Wilfred Pelletier, Who Conducted, and Desire Defrere

and Marek Windheim had their customary finish. Other participants were Ina Bourskaya, Desire Defrere, George Cehanovsky and Philine Falco. Louis Hasselmans conducted.

Ravinia has many miracles to its credit, but none is more authentic than that which Gennaro Papi and a distinguished cast annually works with "Andrea Chenier." Giovanni Martinelli was superb in the first performance on July 7; to many of his admirers it is his greatest role. Elisabeth Rethberg, though temperamentally a bit cool as Maddalena, nevertheless sang beautifully. Giuseppe Danise was an admirable Gerard, and the lesser roles in an artfully staged production were taken by Mmes. Paggi and Bourskaya and Messrs. Cehanovsky, D'Angelo, Defrere, Windheim, Oliviero, Ananian and Derman. Mr. Papi's reading of the score gave it the momentary stature of a masterpiece.

A pleasant performance of "Martha" followed on July 8, sung by Mmes. Macbeth and Bourskaya, and Messrs. Chamlee, Lazzari, Trevisan and D'Angelo. Mr. Hasselmans conducted. "Manon Lescaut" was repeated on July 9, with the cast of the first performance.

Performances of "Tosca" are rarely dull, but that of July 10, with Yvonne Gall in the title role, packed an unusual amount of excitement. Miss Gall has vastly improved her characterization, and also from a purely vocal standpoint has rarely sung so well. It is now a well planned and adroitly ex-

this lovely work. Mme. Rethberg's Marie was in the proper vein, and Mr. Chamlee's singing as Hans was delightful. Marek Windheim enjoyed his own especial ovation for an immensely comic Wenzel, and D'Angelo's marriage broker was not far behind. Mme. Bourskaya's remarkable powers of characterization have seldom been more in evidence. Margery Maxwell was a charming Esmeralda; the other performers in the well-staged circus scene were all that they should have been. The dances of Ruth Page and Blake Scott were lively and in the picture, and the chorus won its own share of glory. Mr. Hasselmans conducted.

"La Bohème" was repeated on July 12.

"Rigoletto," on July 13, permitted Frederick Jagel a second appearance on the Ravinia stage. The buoyance and complete assurance of his singing seem to have marked him for a permanent favorite. Mr. Danise in the title role sang well, but left much to be desired dramatically. Miss Macbeth was the Gilda. Virgilio Lazzari called attention to the brief but effective possibilities of the role of Sparafucile. Louis D'Angelo was a good Monterone. Mr. Papi conducted.

The illness of Mme. Rethberg necessitated a change of bill on July 14, with the result that Hilda Burke was called to sing the role of Aida, in which she made her Civic Opera debut several seasons ago. There was much to admire in her account of the difficult music, and the audience waxed enthusiastic over the plucky little singer, who again went on without rehearsal. Mr. Martinelli sang Radames, as in the first performance, but Mr. Basiola and Mr. Rothier were new to the parts of Amonasro and the high priest.

A Superb "L'Amore"

"L'Amore dei Tre Re" is an infallible magnet for the public in the Ravinia mounting. Never has the music sounded more glorious than it did under Papi's direction on July 15, and never has Lazzari sung better nor acted Archibaldo with such devastating power. Miss Bori was a lovely Fiora; Mr. Johnson seemed to be singing under diffidence; and Mr. Danise's Man-

(Continued on page 27)

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**Ravinia Applauds
Varied Opera Bills**

(Continued from page 26)

fredo had little to commend it as a leading figure of the tragedy.

"Pagliacci" and "Cavalleria Rusticana" on July 17 exercised the usual irresistible attraction for the public. In this case it would be difficult to imagine a greater attraction, for the casts listed the names of Martinelli, Rethberg, Queen Mario, Basiola, Jagel, Cehanovsky, Gandolfi and Paggi. The work of the established artists requires no comment; all were in tip-top form. Miss Mario's first appearance of the season resulted in a personal triumph, with many floral presentations.

"Vida Breve" in Double Bill

Some of the summer's most delectable entertainment can be counted on when Mr. Eckstein, as on July 18, presents Miss Bori in the widely divergent leading roles of "The Secret of Suzanne" and "La Vida Breve." The first work is the quintessence of light comedy, in which Miss Bori is infallible. She was assisted by Mr. Chamlee, a gifted comedian, who sang a baritone role better than was to be expected, and Mr. Windheim, whose dumb servant was another priceless characterization. Miss Bori is equally convincing in the sultry tragedy of the de Falla piece, though the vocal demands are severe. Mr. Windheim sang as her vis-à-vis for the first time. His voice is light for the music, but the acting was equal to all that offered by this clever artist. Miss Bourskaya and Mr. D'Angelo were heard in the other roles. Ruth Page and Blake Scott's dances played no small part in the general success. Mr. Hasselmans's conducting disclosed all that the score contains of color and vitality.

Mme. Rethberg returned to the cast of "Aida" for the repetition of July 19.

Concert and "Huguenots" Act

An unusual combination was the bill for July 21, when the first half of the program was devoted to a concert by Elisabeth Rethberg and the Chicago Symphony, followed by the heaven-storming fourth act of "Les Huguenots." Mme. Rethberg offered arias from "Tannhäuser" and "Fliegende Holländer" and a group of songs by Wagner and Strauss, all with orchestral accompaniment, Wilfred Pelletier conducting. Eric De Lamarter took the baton for the orchestral numbers. The Meyerbeer excerpt had the requisite grand manner, and was the occasion for some stirring vocal exploits by Miss Gall and Messrs. Martinelli, Danise and Rothier. Many of the company's principals were added to the choral forces for the scene of the benediction of the swords, resulting in a climax of thrilling proportions. Mr. Hasselmans conducted.

"Lucia" had its first hearing during the present season on July 22. Mr. Papi conducted. The singers were Miss Macbeth and Messrs. Chamlee, Basiola, Lazzari and Oliviero.

Hilda Burke again substituted for Mme. Rethberg in "Lohengrin" on July 23, offering a satisfactory account of the heroine.

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NBC PLANNING 1931-2 APPRECIATION SERIES

Damrosch Again to Conduct Orchestral Concerts for School Audiences

Preparations are under way for resumption of the NBC Music Appreciation Hour series this fall. Sixty-one stations of the combined NBC networks will carry the series. The concerts will again be conducted by Walter Damrosch, musical counsel of the National Broadcasting Company.

The series will be resumed over the combined NBC networks on Oct. 9 for the A and B groups, followed by the more advanced, or C and D groups, on Oct. 16.

Mr. Damrosch recently returned from California, where he led concerts in the Hollywood Bowl and in San Francisco, and has gone to Bar Harbor, Me.

New Columbia Television Station, W2XAB, Opened

With a number of celebrities participating, the Columbia Broadcasting System opened its experimental television station, W2XAB, on the evening of July 21. Mayor James J. Walker, of New York, officially dedicated the station. George Gershwin was among those heard on a musical program enlisting stage stars.

Program of Maduro Works Is Heard in Composers' Series

A program of works by Charles Maduro was broadcast in the series entitled "The Composer Conducts" over Station WJZ on July 23 at 7:45 p. m. The works heard were "Morena y Sevillana," "Melodie Creole" and "Scherzo Espagnol," played by the orchestra, and two songs, "Flor de mis Amores" and "En la Noche," sung by Dolores Casinelli, soprano.

CLASSICS GAINING IN COLUMBIA PROGRAMS

Survey Shows Serious Music in More Demand Than Ballads

Classic, semi-classic and allied types of music were broadcast somewhat more frequently than jazz and the so-called "popular" songs during the first six months of 1931, according to a survey of its programs recently completed by the Columbia Broadcasting system.

The ratios were calculated at 33.4 per cent for the classics and related types and 32.8 per cent for dance and ballad numbers.

Although figures for previous years are not available, Columbia program officials believe that "popular" music heretofore has held supremacy and that the change is in response to a more sophisticated public taste, largely developed by radio broadcasting.

Total broadcasting time over the Columbia Broadcasting Network from January through June amounted to 3,407.5 hours. Of this total, 2,458.5 hours, or 72.14 per cent of the time, were devoted to musical programs.

Europe to Exchange Radio Programs with America

Arrangements for the regular exchange of radio programs between the United States and several European countries were announced by William S. Paley, president of the Columbia Broadcasting System, following his return to America from a two months' visit to the Continent and Great Britain recently. The countries involved are England, France, Germany, Austria, Hungary and Czechoslovakia. Negotiations for a similar reciprocity with other nations, notably Italy, have been begun.

A regular series of reciprocal relays between the United States and Great Britain will be designed for both audiences, and will be heard simultaneously on both sides of the Atlantic, probably at 11 p. m. on Thursdays and Saturdays, beginning in October.

John Charles Thomas in Radio Series

John Charles Thomas, baritone, of the Chicago Civic and the Philadelphia Grand Opera companies, opened a series of eight Thursday night radio concerts over WJZ on the evening of July 30. The concerts include operatic airs, songs and ballads, and are given during the half hour from 9:30 to 10:00 o'clock.



Aurora Ragaini, Pianist, Who Gave a Brahms-Chopin Program During the LaForge-Berumen Musicale Over an NBC-WEAF Network on July 21

New Stokowski Series to Be Relayed Abroad

Leopold Stokowski and the Philadelphia Orchestra will be heard in six full-length concerts, each lasting an hour and three quarters, during the coming winter over seventy-one stations of the Columbia network. The series will be sponsored by the Philadelphia Storage Battery Company. The two shortwave units, W2XE in New York and W3XAU in Philadelphia, will carry the concerts to listeners overseas.

Hallie Stiles Heard in Rebroadcast from Paris

Hallie Stiles, American soprano of the Opéra-Comique, was the soloist in a program rebroadcast from Paris by WJZ on the afternoon of Aug. 2. She sang the "Marseillaise" in a ceremony commemorating Lafayette's visit to Mount Vernon 147 years ago.

Bayreuth "Tristan" to Go On the Air

At last Bayreuth, too, has consented to go on the air. The first broadcast will be a portion of "Tristan," under Furtwängler, to be heard on Aug. 18, from 4 to 5 o'clock E. D. T., over an NBC network. Salzburg broke the ice by sending to American listeners an act from "Barber of Seville" on July 26.

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New Instrument Converts Sounds Into Colors

CHICAGO, Aug. 10.—A color organ, operating on radio-electrical principles, which automatically converts music into changing hues, was described by E. B. Patterson, research engineer of the RCA Victor Company, before the Institute of Radio Engineers here recently.

A microphone placed close to the solo instrument, said Mr. Patterson, might be made to produce a colored light of a given shade, while a second microphone brought different colors into play from the other instruments in the orchestra. A switching means is provided to permit easy connections between the audio bands and the colors.

TO CELEBRATE JUBILEE

Fritschy Concert Series in Kansas City Entering Twenty-fifth Year

KANSAS CITY, Mo., Aug. 10.—In celebration of the twenty-fifth anniversary of the Fritschy Concert Series, Walter A. Fritschy has issued an attractive brochure listing the many world-famous artists and organizations he has presented in the past twenty-four years.

For the evening concerts next season to be given in Convention Hall, he announces:

Richard Crooks, tenor, Nov. 12; Wiener and Doucet, duo-pianists, Dec. 14; Paul Kochanski, violinist, Jan. 14; Conchita Supervia, coloratura mezzo-soprano, Feb. 15, and The Revelers, Mar. 7.

For the afternoon series, in the Shubert Theatre:

Walter Mills, baritone, and Benno Rabinoff, violinist, Nov. 3; Aguilar Lute Quartet, Dec. 8; Rosette Anday, contralto, Jan. 26; Walter Giesecking, pianist, Feb. 9, and Mary Wigman, dancer, Mar. 15.

Course in Playing Bechstein-Moor Piano Held in Munich

Prof. August Schmid-Lindner, German pianist and member of the State Academy of Music in Munich, has announced the first Summer course in playing the new Bechstein-Moor double-keyboard piano. The course is being given in Munich during August.

The first demonstration of the Bechstein-Moor keyboard in the United States was given at a concert in Carnegie Hall last October, when Winifred Christie played the new instrument.

Levitzki Returns from Tour of Australia and New Zealand

Mischa Levitzki, following a four months' tour of Australia and New Zealand, in which he gave thirty concerts, arrived in San Francisco on July 31.

Mr. Levitzki will remain in New York for five weeks and will then sail for a tour of Italy, Scandinavia, England, France, Holland and Austria. He will return to the United States at Christmas and will begin a tour to the Pacific Coast with an appearance in Milwaukee on Jan. 5. He will play as soloist with the Los Angeles, Portland and Chicago Symphony Orchestras next winter.

The Roth Quartet will give two recitals in Budapest on Oct. 20 and 23.

Teslof Singers Win Success in Akron Opera



Stivas Studio

Members of Jean Teslof's Master Class in Akron This Summer: The Accompanying Photograph Was Taken at the Residence of Mr. and Mrs. Frank A. Seiberling After One of the Appearances of All the Members. In the Group Are, Left to Right: Front Row, Esther Hann, Lorena Whittemore, Estelle Ruth, Blanche Brown, Marion Brooks, Mrs. Seiberling, Grace Divine (Mrs. Teslof), Hazel McGinley, Gertrude Lonsbury, Ruth Akers and Gertrude Miller; Second Row, May Buck, Miriam Lohmann, Adelaide Mothers, Alma Babb, Irene Crooks, Ruby Bird and Marianne Lindner; Top Row, Frances Hartmann, James Douglas, John Whitman, Edgar Stroup, Mr. Teslof, Harry Garlock, Willis Gardner, Carmen Rossi, William Lindner and Cecil Meinhardt

A KRON, Aug. 10.—Many of the artists who sang leading roles in the Akron Civic Opera Company's recent performances of "Cavalleria Rusticana" and "Pagliacci" were students of Jean A. Teslof, New York vocal teacher, whose summer master classes here are attracting an ever-growing following.

Alma Babb, Hazel McGinley, Lorena Whittemore, Ruth Akers, Gertrude Miller, Richard Haggstrom and William Lindner have all been studying with

Mr. Teslof for the past three seasons. Irene Crooks, Marianne Lindner, Ethel Pritchard, Harry Garlock and Peter Mihaleff joined the class this year. The young artists won warm praise for their noteworthy singing and characterizations.

The Teslof Club, comprising members of Mr. Teslof's master class, holds meetings once or twice a month during the winter. This spring the club awarded a scholarship in the class to the most gifted singer between the

ages of eighteen and twenty-five. Thelma Waite was the winner, out of twenty-six contestants. Forty students were enrolled for Mr. Teslof's vocal classes this season, besides twenty-eight in the master class, and eight teachers, with one student each, in the teachers' class.

Mr. Teslof is now spending a short summer vacation at Ellsworth, Me., with his wife, Grace Divine, mezzo-soprano of the Metropolitan Opera, and their little daughter, Mary Aili.

New Works Being Prepared by Hart House Quartet for 1931-32

TORONTO, Aug. 10.—The members of the Hart House String Quartet are taking a midsummer vacation following tours of the Eastern United States and Canada extending from the Atlantic to the Pacific and including ninety engagements. The seventh season of the quartet was concluded with a coast-to-coast radio broadcast for the Canadian Pacific Railways.

During the last season, the players performed twenty-six quartets by Haydn, Mozart, Beethoven, Brahms,

Schumann, Franck, Respighi, Delius, Goossens and Hindemith. They recently recorded, for the Canadian Victor Talking Machine Company, Haydn's Quartet in F Minor, Op. 20, No. 5, which will be released in album form in the autumn.

The members of the quartet will prepare for their next season's repertoire quartets by Beethoven (A Minor), Schönberg, Kodaly and Reger—a schedule which will keep this noted ensemble busy during rehearsal period.

Maurice Rosenfeld Elected Vice-President of Chicago Conservatory

CHICAGO, Aug. 10.—Maurice Rosenfeld, well-known pianist, lecturer and writer, was elected vice-president of the Chicago Conservatory of Music and Dramatic Art at the recent faculty meeting. Loro Gooch is president, and Sandor Radanovits, dean of the Conservatory.

John Stamford has been engaged by the Conservatory to give a course in radio training for singers, public speakers, announcers and dramatic artists. An arrangement with station

WCHI permits students in this course to gain experience under practical operating conditions.

Clyde Garrett, baritone, pupil of Charles Kepp, recently appeared in recital at the Hotel Windermere, and at the Woodlawn Masonic Temple.

Mr. Radanovits, dean of the Conservatory, has opened a booking bureau for students, which has already proved successful in placing many young musicians in positions.

Katharine Goodson, the English pianist, gave a recital over the London radio recently,

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Zoo Opera Nights

(Continued from page 8)

The week of June 28 brought performances of "Rigoletto" and "Mefistofele." The latter was again of outstanding merit because of Italo Picchi's superb Mefistofele. Myrna Sharlow was a lovely Margherita. Dimitri Onofrei scored in his debut with the company as Faust. Coe Glade again was the beautiful and vocally opulent Helen of Troy.

"Rigoletto" brought familiar and highly effective performances by Edward Molitore, Josephine Lucchese, Giuseppe Martino-Rossi, Herbert Gould, Constance Eberhart and others.

The past few weeks have continued to impress one as the finest period in the history of the Zoo Opera Company. Most noteworthy among the seven operas given since July 13 have been Puccini's "Madame Butterfly" and Mascagni's "Iris," owing largely to the excellent singing and fine acting of Hizi Koyke in the title roles. "Butterfly" brought good performances by Mr. Onofrei as Pinkerton, Mr. Royer as Sharpless, Constance Eberhart as Suzuki and Albert Mahler as Goro. In "Iris," Italo Picchi was magnificent as the Blind Man; Forrest Lamont sang well as Osaka and William Schindler was a properly villainous Kyoto.

Double Bill Presented

Mme. Koyke also succeeded in making of great importance the part of Ah-Yoe in "L'Oracolo," when that opera was given with "La Navarraise" during the week of July 19. In the former opera Robert Ringling was a superb Chim-Feng; Picchi was highly effective as Win-Shee; Herbert Gould was a splendid Hoo-Tsin, and Albert Mahler sang very well the role of Win-San-Luy.

"La Navarraise" had Marta Wittkowska as an extraordinarily effective Anita. Edward Molitore was excellent as Araquil. Fred Patton made his first appearance of the season as Garrido. Gould and Mahler won great favor as Remigo and Ramon, and Louis John Johnen sang effectively as Bustamente.

A familiar cast revealed familiar excellencies in the performances of "Lohengrin." Mme. Wittkowska and Mr. Ringling carried off first honors as Ortrud and Telramund. Forrest Lamont did his best singing of the season as Lohengrin. Myrna Sharlow was a lovely Elsa. Gould was magnificent as the King and Mr. Johnen, rejoining the company, did outstanding work as the Herald.

Saroya in Local Debut

"A Masked Ball" introduced Bianca Saroya to Zoo audiences. As Amelia she sang very well. Giuseppe Martino-Rossi, as Renato, scored an expected individual triumph. Mr. Lamont sang Riccardo; Miss Eberhart was the Ulrica; Helen Freund was adequate as the Page. Natale Cervi, Leonard Treash, Edgar Gosney and Sherwood Kains were effective in the other roles.

"Tosca" had Mme. Sharlow in the title role. Mr. Molitore sang beautifully as Cavaradossi. Mr. Royer was most effective as Scarpia. Mr. Gould made much of the small part of Angelotti, and Mr. Mahler did the same for Spoletta.

Isaac Van Grove conducted all the performances save "Lohengrin," which was capably handled by William Tyroler.

SAMUEL T. WILSON

Emanuel Balaban to Conduct Opera Series at the Eastman School

Emanuel Balaban, Conductor, Head of the Opera Department of the Eastman School of Music

Active at the present time as conductor of the series of intimate opera performances being given at Magnolia, Mass., Emanuel Balaban is preparing for a busy season at the Eastman School of Music in Rochester, where he is head of the opera department.

Mr. Balaban put to his credit last season a long list of works at the Eastman school, including "Hänsel and Gretel," "Martha," "Bohème," "Bastien et Bastienne" of Mozart, Nicolai's "Merry Wives of Windsor" and the world premiere of Bernard Rogers's "The Marriage of Aude." The last named, a work of enormous difficulty, was skilfully presented under the baton of Mr. Balaban, who devoted himself to this American opera with untiring enthusiasm and energy.

For the coming season he has chosen Cherubini's infrequently heard "The Water Carrier," Johann Strauss's "The Queen's Lace Handkerchief," d'Albert's "Tiefland," Bizet's "Djamileh," Haydn's "Der Apotheker," and "Cavalleria Rusticana." There are still available in the opera department scholarships for a baritone and a coloratura soprano, auditions for which will be held the first week in September.

Nita Alberti Heard in Denver Recital with Anna Ross Cheney

DENVER, Aug. 10.—Nita Alberti, soprano, was assisted in a recital by Anna Ross Cheney, contralto, at the Lamont School Playhouse on July 29. The program included a duet from "Otello," arias by Haydn and Giordano, and songs by Beethoven, Fox, Manning, Bridge, Marx, Wolf, Reger and Strauss.

Solon Alberti, who acted as accompanist, was represented by a group of songs, including "Trees," "God's Plan," "My Lady Sleeps" and "Recompense."

New York University Chorus Heard in Dubois Oratorio

A performance of Dubois's "Seven Last Words of Christ" was given by the New York University chorus and orchestra, under Dr. Hollis Dann, in a concert at the Wanamaker Auditorium on the afternoon of Aug. 10. Reinhard Werrenrath headed the list of soloists.

CORNISH SCHOOL DRAWS LARGE SUMMER CLASSES

Theatre Department has Record Enrollment—Students Come from Canada and United States

SEATTLE, Aug. 10.—The seventeenth summer session of the Cornish School opened on June 22 and continued until July 31. The enrollment included students from England, Canada, Alaska and many points in the United States. Attendance in the School of the Theatre was the largest in the history of this department. Ellen Van Volkenburg came from England to direct the theatrical work, and was announced to read "The Venetian" by Clifford Bax on July 7. A production of "The Bacchae" by Euripides was also under her direction.

Sigismund Stojowski conducted master classes for pianists. Jan Chernivsky gave a series of lectures. Mark Tobey returned from New York to join the faculty. Lore Deja, from the Mary Wigman school in Germany, taught the modern German form of the dance. She gave a demonstration with her adult pupils in the Cornish Theatre, as did also Kathleen Ortmans with her adult pupils in Dalcroze Eurythmics.

Peter Meremblum, head of the violin department, presented four of his pupils at the Northwestern Music Teachers' Convention in Portland. Aaron Stankevitch, Norine Powers, Lenore Ward and Donald Strain compose a string quartet that is receiving much notice in the Northwest.

Marguerite Gardiner, student of Eleanor Nordhoff Beck (head of the harp department), recently presented fourteen pupils in an ensemble program at the studio of Mrs. Beck.

Ellen Kinsman Mann Gives Series of Lectures

CHICAGO, Aug. 10.—Ellen Kinsman Mann gave the sixth in a series of class lectures for her summer students at her studio on July 28. Her subject was "Personality" and included a review of the previous week's lecture on "The Technique of Song Interpretation." Groups of songs were given by Mary Evans, soprano, and Kathleen March Strain, contralto.

The summer term will close on Aug. 15. Mrs. Mann will reopen her studio on Sept. 14.

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Gunn School Holds Exercises

CHICAGO, Aug. 10.—The summer school commencement of the Gunn School of Music was held at the Three Arts Club on July 30. A musical program was presented by Theodore Ko-zuch and Dorothy Crost, pianists, and Charles Howell and Alma Clausen, singers. The former are pupils of Glenn Dillard Gunn, and the latter of Hadley Outland. President Gunn made an address and awarded the degrees. M. M.

Mary Peck Thomson Artists Engaged

CHICAGO, Aug. 10.—Mary Peck Thomson's studios announced that Helen Hedges, soprano, has been engaged for twenty-six weeks on the Kraft hour over WMAQ. Marjorie M. Sherman, mezzo-soprano, was presented in recital in Kimball Hall recently by the Musical Guild. Agatha Lewis, soprano, has been signed for thirteen weeks with the NBC radio station for a series of light operas. M. M.

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John Monroe, Local Violinist, Plays Three Concertos with Orchestra

SEATTLE, Aug. 10.—Recent weeks have brought the closing programs of many of local choral organizations and a number of unusually fine recitals. The Amphion Society, a men's chorus, under the baton of Graham Morgan, gave a concert, with Virginia Teareau, soprano, as soloist. The Philomel Singers, under R. H. Kendrick, gave a program with the assistance of the Kirchner Cello Quartet, consisting of Elizabeth Reeves, Mary Eastwood, Juliet Brodine and Eleanor Hale Southern. The Ralston Club, a men's chorus, Owen William, conductor, and the Svea Male Choir, led by C. H. Sutherland, were also heard.

Many recitals were given at the University of Washington by students of the music department, one of the principal programs being an evening of chamber music, under the direction of Moritz Rosen.

Two high schools put on operettas. Lincoln High School under the direction of Carl Pitzer, gave Reinhardt's "The Spring Maid" and at Roosevelt High School, Ernest Worth, director, Frim's "The Vagabond King" was presented. Both productions had fine choruses and orchestras besides well-selected principals.

NEW BEDFORD EVENTS

Cyrena Van Gordon and Ensembles Are Featured in Schedules

NEW BEDFORD, MASS., Aug. 10.—Cyrena Van Gordon was presented by the Civic Music Association as contralto soloist with the New Bedford Choristers and an orchestra from the People's Symphony of Boston in the High School Auditorium recently. Thompson Stone conducted a program which included Brahms's "Song of Destiny" in addition to classical and modern compositions. Julia Krober was at the piano for the chorus; Walter Golde accompanied Miss Gordon.

The Shoob String Quartet, assisted by Edna Stoessel-Saltmarsh, pianist, was heard in the Friends' Academy in a program made up of music by Mendelssohn, Bruch, Schumann, Bridge and Pocojeff. Members of the quartet are Leo B. Shoob, Anton Braga, Clarence Jones and Thomas Jones.

The last lecture and recital in a series of eight was given by Maud M. Power, pianist, with the assistance of G. Rosenthal, pianist; Florence T. Allison, contralto, and the Shoob Quartet.

ALBERT J. STOESSEL, SR.

Opera by Mary Carr Moore to Have Premiere at Los Angeles Fiesta

LOS ANGELES, Aug. 10.—"Loss Rubios," a new American opera by Mary Carr Moore will be given its premiere at the fiesta celebrating the 150th anniversary of this city, Sept. 4 to 13.

The libretto, by Neeta Marquis, Southern California poet, depicts an episode of days in early California.

Smeterlin to Return for Second Tour Next Season

Jan Smeterlin, following a tour of England next fall, will return to the United States for his second American tour. His English engagements will include appearances in Liverpool, Birmingham, Cheltenham, Glasgow, Edinburgh, Aberdeen, Bradford, Folkestone and Harrow.

John Monroe, violinist, an artist-pupil of Mme. Davenport Engberg, accompanied by an orchestra of sixty, led by Mme. Engberg, played three concertos—Mozart's in E Flat Major, Glazounoff's in A Minor and the Mendelssohn—at a recent concert.

Recitals were given by Margaret Moss Hemion, soprano, Clark Kinzingher, pianist, and Emily Bentley Dow, violinist.

Among teachers who presented pupils in recitals were Jennie B. Brygger, Marion Mullins Brown, Herbert Malloy, Margaret Matheus Maier, Edna Colman, Hattie Edenholm, piano; Irene Williams, cello, and Francis Armstrong, violin.

Ladies' Club Gives Program

The closing concert of the Ladies' Musical Club was given by Susie Michael, pianist, Gene Wallin, soprano, and John Sundsten, accompanist, and an instrumental trio, consisting of Lenore Ward, violin; Florence Briggs, cello, and Dorothea Hopper Jackson, pianist.

University of Washington composers were honored in a program of their works presented by Phi Mu Alpha, Sigma Chapter, recently. Those represented were Mary Scott Riesland, Sister Rose Burns, Gordon Dixon, Carl Paige Wood, Goddard Eiberson, George McKay, Roy Freeburg and Isla Hinman.

DAVID SCHEETZ CRAIG

Ingham, Cheltenham, Glasgow, Edinburgh, Aberdeen, Bradford, Folkestone and Harrow.

Mr. Smeterlin appeared extensively this spring in Holland and Sweden and gave several recitals recently in Paris.

Give "Bohème" Music in Concert

CHICAGO, Aug. 10.—Mary Fabian, soprano, John Panegasser, tenor, and Mario Fiorella, baritone, sang "La Bohème" in concert form before the Musical Artists Guild in the Crystal Ballroom of the Blackstone Hotel recently. Isaac Van Grove was the accompanist. Miss Fabian has filled a number of radio engagements during June and left Chicago on July 2 for New York City, where she is spending the summer months in preparation for her coming concert season which opens in October. M.M.

Arthur Rosenstein Returns from Berlin for American Visit

After a period of 18 years abroad, Arthur Rosenstein, for many years favorably known as an accompanist and coach in New York, has returned and is now spending the summer here. He has been active during the last three years as a coach in Berlin. His activity as a conductor has been in Ulm, Münster, Mannheim and Oldenburg.

Mr. Rosenstein is here on a visit to his family and will return in the fall to Berlin to resume his work there. There is a possibility, however, that he will spend part of the season in the future in New York.

Goldsand's American Tour Extended

Robert Goldsand, Viennese pianist, who was originally announced to play in America next season from January to April, will begin his tour in November. His first appearance is scheduled to be made before the Rochester, N. Y., Civic Music Association on Nov. 20.

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ASSEMBLY IS HELD BY KENTUCKY CLUBS

Convention in Louisville Coincides with Other Observances

LOUISVILLE, Aug. 10.—The conjunction of Music Week and the convention of the Kentucky Federation of Music Clubs kept Louisville musicians busy for several days. A feature of the gathering was the contest for Kentucky composers. Alma Steedman won first place with "The Oxen," to a poem by Mary Eudy, William Harry Myers came second with "The Night at Amalfi." First place in piano music was won by Mr. Myers with his "Danse Diabolique."

Another high-light was the fourth annual Male High School Festival, conducted by Lynn Thayer. Taking part were a chorus of about 1000 boys, and an orchestra and band of more than 100. A. F. Marzian, former leader of the chorus and orchestra, was guest conductor. Francis Swain appeared as French horn soloist.

Many Programs Presented

Julia Bachus Horn led a performance of Gounod's *Messe Solennelle* given by the choir of St. John's Evangelical Church, the soloists being Mildred Morrow, Joseph Eisenbeis and William G. Meyer. The program was sponsored by the Kentucky Chapter of the National Association of Organists.

Prominent among participants were: the Steedman Symphony; the Louisville Chorus, conducted by Frederick Cowles; the Ruth von Buest String Quartet; W. Lawrence Cook, giving a program of organ and choral music in Calvary Church; Storm Bull, pianist, a nephew of Ole Bull; Dwight Anderson of the Louisville Conservatory, and Leland Brock, pianists; Mrs. Reginald Billin, contralto; Mary Cortner, guest soloist; Edith Rubel Mapother, Karl Schmidt and George Lattimer in folk-songs; La Una Ramsey; Ellis Frakes; Mary E. Yager; Viola Huber; Harold Logan; Nellie Belle York, and Richard F. Allison.

Programs were also given by students of the Conservatory of Our Lady of Mercy, the Kentucky School for the Blind, Sara Lee and Rose Henley. Negro schools united in a Sunday concert with Cora Desha Barnett as soprano soloist.

National Officers Attend

Among those in attendance were: Mrs. Hoyt Raymond, president of the Kentucky Federation; Mrs. Elmer James Ottaway, president of the National Federation; Ella Mason, New York; Mrs. Foster Drake, State junior counsellor, and Mrs. Arthur Holmes Morse, national chairman of the young artists' contests. Vice-presidents of the State Federation are Mrs. Russell Long, Harry William Myers and Myers and G. P. Bruner.

Winners in contests were: the string ensemble of the Crescent Hill Violin Club, led by Dora Mantle; the Junior Choir, with Ella Dryden as conductor; the Ruth von Buest Quartet; Ruth Evelyn Turner; Alice Patrick; Jeanette Case; Charleen Lane; Lucille Kaiser; Elizabeth Burkett and Louise Rodda. KATHARINE WHIPPLE DOSS.

Richard Crooks will give his annual Summer recital in Asbury Park, N. J., on Aug. 28, for the benefit of the Fitkin Memorial Hospital.



Above, Paris
Irving Scherké, Music and Dramatic Critic of the Chicago Tribune, Paris Edition, Who Arranged the Program for the Recent American Music Festival at Bad Homburg, Germany

JERSEY CHORUS HEARD

MacDowell Choral Sings Novelties—Oliver Stewart Is Soloist

MOUNTAIN LAKES, N. J., Aug. 10.—The MacDowell Choral, Gena Branscombe, conductor, gave its recent concert in the Community Church House with Oliver Stewart, tenor, as soloist.

The chorus of forty women's voices, a unit of the local MacDowell Club, Celina Frederick, president, did consistently beautiful work throughout the evening. Highlights of their several groups of numbers were Howard Barlow's arrangement of "The Heavens are Telling" by Beethoven, Deems Taylor's setting of "One Fine Day" from Puccini's "Madame Butterfly," in which Clare McGreevy sang the solo, H. T. Burleigh's spiritual, "Nobody Knows de Trouble I've Seen," Mark Andrews's "Pierrot" and the Kramer arrangement of Cyril Scott's well-known Lullaby.

Scene V from Gena Branscombe's choral drama, "Pilgrims of Destiny," in which Willanna Miles, soprano, Marion Boyer, contralto, and Mr. Stewart sang the solos, proved an effective finale. Mr. Stewart also sang artistically two groups of songs by Tirindelli, English, Watts and Bridges. Eleanor W. Janssen and Florence Cross Boughton were the accompanists.

Allied Arts Guild Organized Under Victor Ila Clark

Organization of the Allied Arts Guild, with which is incorporated the Musical Art Centre of America, has been announced by Victor Ila Clark, director general, and Charles W. Alison, executive manager. The headquarters of the guild is in Studio 710, Carnegie Hall.

The purpose of the guild, according to officers, is "to centralize musical and other artistic activities, and to provide outlets for talent."

Units now under the direction of the guild include the following: Russkaya Grand Opera Company, American Opera Federation, Women's Symphony Orchestra, Young People's Symphony Orchestra, Musical Art Symphony Orchestra, Dryden Dramatic Players, Opera Comique Society, National Choral Federation and Mrs. Theodore Parsons's School of the Drama.

Dan Gridley, tenor, will give a recital at the Connecticut College for Women, New London, Conn., on Oct. 15.

CALIFORNIA STATE CLUBS ASSEMBLE

Young Artists' Contests Are Feature of Coast Meeting

SAN FRANCISCO, Aug. 10.—The thirteenth annual convention of the California Federation of Music Clubs was held at the Palace Hotel on June 18 and 19, Mrs. Horatio Stoll, president, presiding. The morning sessions were given over to reports of officers and reports of chairmen and associate chairmen. Greetings and responses were made by civic officials and federation officers. Among the interesting features of the morning sessions were talks by the chairmen of extension, opera, orchestra, public school music, civic subsidization, choral, radio, junior clubs, settlement music, religious education, home and college music, library aids and the young artists' contests.

The winners in the contests were Phillip Nelson, piano, Oakland; Frances Foster, violin, Los Angeles; Laura Lodima, mezzo-soprano, San Francisco; Zeruhi Elmassian, soprano, Los Angeles; Miss Jolly, organ, San Diego; and Phillip Raymon Yaqua, tenor, Los Angeles.

The Junior Program on Thursday evening was given by Mary Robin Steiner, pianist, in a Brahms group; Fred Milhauser, violinist; Doris Ochoa, soprano; Gladys Buel and Winston Johnson in a two-piano group, and an ensemble from the Mission High School. A playlet, "Johann Sebastian Bach, the Boy," was presented by the von Meyernick Club.

Musical Program

On Friday evening the San Francisco Choral, led by Wallace Sabin, was heard. Harry McKnight, tenor, accompanied by Vera Frazier, pleased his audience with a group of American songs, and Madame Verde, accompanied by Walter Wenzel, sang an international group. Antonio de Grassi, with Madame von Lobensels at the piano, gave a splendid performance of the Strauss E Flat Sonata, Op. 18, and a group of Mr. de Grassi's compositions.

Chester Rowell was a speaker at one of the morning sessions. Maude Fay Symington gave a delightful talk on "Behind the Scenes in Opera" at a tea-reception held at the home of Noel Sullivan. The sessions adjourned to give place to the National Federation Biennial, which convened immediately afterward. HELENA MUNN REDEWILL



Above
Mildred Rose, Engaged as Soprano Soloist at the First Presbyterian Church

Mildred Rose, soprano, has been engaged by Dr. William C. Carl as a soloist at the First Presbyterian Church, New York, beginning this autumn. Miss Rose has been a soloist for five years at the Park Avenue Baptist Church, under Harold Vincent Milligan, and with the same congregation in the new Riverside Church. She was formerly a soloist at the Madison Avenue Methodist Church.

Miss Rose has been heard in concerts with the Asbury Park Glee Club and with the Cathedral Choir in Newark. She has also sung in a number of radio engagements, and is active among the National Music League's roster of oratorio singers.

Braun Leads Pottsville Ensemble

POTTSVILLE, PA., Aug. 10.—The Symphonic Ensemble, conducted by Robert Braun, assisted by the Braun Women's Choral Club, under Margaret Dunn, gave a concert recently in the auditorium of the Methodist Episcopal Church, for the benefit of the Y.M.C.A. campaign fund. In the "New World" Symphony of Dvorak, the chorus was heard in a vocal arrangement of the Largo.

Oliver Ditson Company, Inc., Opens New Boston Offices

BOSTON, Aug. 10.—The Oliver Ditson Company, Inc., has opened new publishing, editorial and executive offices at 359 Boylston Street in this city. The new location for the company's offices is in the heart of the shopping district, and includes ample space for the display of music.

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In the Studios

La Forge-Berumen Artists Presented in Series of Summer Concerts

Emma Otero, coloratura soprano, and Phoebe Hall, pianist, were the artists heard at the fourth concert of the summer school at the La Forge-Berumen Studios on July 2. Miss Otero's lovely voice was heard to fine advantage in arias by Bellini and Thomas and a group of Spanish songs. In two encores she was accompanied by a Cuban quartet playing guitars and castanets. Frank La Forge was at the piano for Miss Otero in her other numbers. Miss Hall played with much distinction compositions by Brahms, Sibelius, Gieseking and Paderewski.

The fifth concert was given on July 9. Mary Duncan Wiemann, soprano, revealed a voice of fine quality in songs by Brahms and Rachmaninoff. Phil Evans played her accompaniments in masterly fashion. With Mr. La Forge at the piano, Marie Powers, contralto, sang compellingly Schubert's "Erlkönig" and arias by Handel, Gluck and Ponchielli.

At the sixth concert, on July 16, Harrington van Hoesen, baritone, and Gertrude Neff, pianist, were the artists presented. Mr. van Hoesen opened the program with admirable interpretations of lieder by Hugo Wolf, and was heard later in songs by Richard Trunk and Mr. La Forge. Miss Neff, a pupil of Ernesto Berumen, played a number of solos brilliantly. Mr. La Forge was at the piano for Mr. van Hoesen.

Mary Lawrence, coloratura soprano, with Mr. La Forge accompanying, and Helen Wakefield, pianist, gave the seventh concert on July 23. Miss Lawrence delighted the large audience with her charming singing of songs and arias, and Miss Wakefield scored in two groups of interesting solos. Eleanor Blake, contralto, and Aurora Ragaini, pianist, presented an enjoyable program at the eighth concert on July 30. Mr. La Forge was again the accompanist.

The Bowery Mission was the scene of a La Forge-Berumen concert on July 24. Maria Halama, mezzo-soprano, opened the program effectively. Edison Harris, tenor, was next heard in a group of English songs which he presented with skill. Laura La Forge, soprano, sang a miscellaneous group, revealing a voice of unusual brilliance. Genevieve Taliaferro, contralto, gave great pleasure with her rich, deep

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Teachers and Singers Attend Liebling Class



White Studio

A Section of Estelle Liebling's 1931 Summer Lecture Class, Which Included About 120 Teachers and Singers from Many Parts of the Country, Seen on the Terrace of Miss Liebling's New York Apartment at the Conclusion of the Class. Miss Liebling Is Seated in the Second Row Seventh from the Left

voice. James Reynolds, baritone, ably interpreted Italian and English songs. Winifred Schooley, soprano, sang dramatically "Voi lo sapete" from "Cavalleria Rusticana." Harold Haugh, tenor, concluded the program with excellent renditions of three songs in English.

One of the finest La Forge-Berumen musicales yet broadcast was given over WEAF on July 14. The program was presented by a quartet comprising Miss Wiemann, Hazel Arth, winner of the second Atwater Kent Radio Contest, Mr. Haugh and Mr. van Hoesen. Their teacher, Mr. La Forge, supplied the accompaniments.

Over WEAF on July 21, Grace Taylor, soprano, sang two groups of songs and an aria. Her voice is delightful and of wide range. Sibyll Hamlin contributed excellent accompaniments. Miss Ragaini played a number of piano solos with notable skill.

The weekly musical over WEAF on July 28 brought before the microphone Miss Lawrence, Miss Powers and Mr. Haugh. Mr. Evans was the accompanist. Miss Lawrence sang with bell-like clarity arias from "Traviata." Mr. Haugh later joined her in a duet from the same opera. Miss Powers sang two songs with artistry.

Amato Pupil Scores in Concert

Craig McDonnell, baritone, a pupil of Pasquale Amato, formerly of the Metropolitan Opera, sang with notable success at the Westchester Country Club recently. He was encored repeatedly by a large audience.

Solon Alberti Returns East After Holding Denver Class

Solon Alberti, who this Summer again held a master class at the Lamont School of Music in Denver, returned to New York on Aug. 3 to teach at his New York studio and to take up his work as conductor of the Atlantic City Steel Pier opera presentations. This will be Mr. Alberti's third season at the pier. Artist pupils who will sing there this Summer are Floyd Townsley, tenor, Stephanie Wall and Nita Alberti, sopranos.

Frederic Hufsmith, tenor, is heard frequently with the National Broadcasting Company, singing on both commercial and sustaining programs. Helen Board, soprano, is heard on the air five times weekly as soloist. Dorothy DuMars, soprano, continues on radio programs over NBC and Columbia sta-

tions. Mae Mackie, contralto, recently taught a large class in Sioux City for six weeks.

Arthur Kraft Opens Summer Class in Michigan

ARCADIA, MICH., Aug. 10.—Arthur Kraft's summer class in voice on Herring Lake in the Watervale colony was opened on July 27. During August concerts will be held each Sunday night and as often at other times as programs are prepared.

Mr. Kraft was soloist with the National High School Orchestra at Interlochen on July 21. On July 23 he gave a recital at the summer home of Mrs. Ogden Armour on Long Lake near Traverse City.

After September 15 Mr. Kraft will divide his time between New York and Chicago. As president of the Columbia School of Music, he will make his headquarters in the latter city, but these added duties will not interfere with his concert work.

Clarence Whitehill to Add Teaching to Operatic Activities

Clarence Whitehill, baritone of the Metropolitan Opera, will open a studio in the Wyoming Apartments, Seventh Avenue at Fifty-fifth Street, on Sept. 8. He will instruct talented singers in vocal technique, style and interpretation and stage acting. Mr. Whitehill will commence his eighteenth season at the Metropolitan in February, 1932.

Master Institute of Roerich Museum Holds Summer Session

Yechi Nimura, Japanese dancer, is holding a summer class at the Master Institute of Roerich Museum.

The session at the Master Institute also includes classes in piano, piano pedagogy, voice, opera, painting and drawing, and art photography.

Philadelphia Conservatory Offers Ezerman Scholarship

PHILADELPHIA, Aug. 1.—The contest for the D. Hendrik Ezerman Foundation Scholarship will be held the last week in September at the Philadelphia Conservatory of Music. The winner will receive a full season's tuition with Olga Samaroff.

Samaroff to Hold Listeners' Classes

PHILADELPHIA, Aug. 10.—Olga Samaroff, noted pianist, will hold a unique series of weekly classes for listeners at

the Philadelphia Conservatory of Music in the coming season. The aim is to enable the adult layman to enjoy the art of music in a measure approaching that of the trained musician. The classes will be taught alternately by Mme. Samaroff and one of her assistants, from Oct. 15 to April 15.

Ada Turner Kurtz Opens Voice Studio in Los Angeles

LOS ANGELES, Aug. 10.—Ada Turner Kurtz, vocal teacher, formerly of New York and Philadelphia, has opened a studio in this city, at 902 South Alvarado Street. Among those who have studied with Mme. Kurtz are Kathryn Meisle, contralto; Homer Rodeheaver, baritone and song leader; Frederick Ayers, baritone and former member of "Roxy's Gang"; Mme. A. Helverson, Norwegian contralto, and Maude La Charme, French coloratura soprano.

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Passed Away

Mrs. Selina O. Cottlow

Mrs. Selina O. Cottlow, mother of August Cottlow, the well-known concert pianist, died recently at her home in Tivoli, N. Y.

Mrs. Cottlow was born in Liverpool, England, Aug. 2, 1847, and came to this country seven years later, in a sailing vessel. Her father was a costumer, and the family settled in New York, living on Rivington Street. She had distinct talent for the stage, but her father would not permit her to take it up as a profession. However, she cultivated her ability in music, toe-dancing, painting and languages and for several years previous to her marriage in 1870 she taught in the New York public schools.

After her marriage she moved to Shelbyville, Ill., where she continued teaching. When her daughter was thirteen, she moved to Chicago to permit her to continue the study of piano, begun with her when a tiny child. Four years later she took her daughter to Berlin for further study, remaining there five years. Her husband dying in 1903, she accompanied her daughter to Europe, where they lived for several periods, the last one partly during the war.

Mrs. Cottlow's home was a rendezvous for prominent musicians, all of whom feel keenly the loss of her charming personality and her friendly interest.

Warren Gehrken

ROCHESTER, N. Y., Aug. 10.—Warren Gehrken, organ teacher at the Eastman School of Music and organist at St. Paul's Episcopal Church, died in hospital on July 15, after an illness of over a year. He was thirty-two years old.

Mr. Gehrken was born and educated in Brooklyn. He taught at the Brooklyn Conservatory of Music and was organist in several Brooklyn churches. He was conductor of the Madrigal Choir and a member of the American Guild of Organists. He is survived by his widow.

George Warren Reardon

George Warren Reardon, bass-baritone, for many years identified with the Criterion Male Quartet as well as a soloist of wide reputation, died at Deal, Allenhurst, N. J., a few hours after an operation, on Aug. 7.

Mr. Reardon was born in Chicopee, Mass., Dec. 10, 1879. He studied singing under Francis Fisher Powers and A. Y. Cornell. He was soloist for a number of years in various New York churches and toured the country both as soloist and with quartet organizations. He was a member of the Roxy Male Quartet.

He is survived by his wife, Mildred Graham, soprano. Funeral services were held from the residence of Mrs. Bruce Keator in Asbury Park on the afternoon of Aug. 11.

B. D. Gilliland

WARREN, OHIO, Aug. 10.—B. D. Gilliland, a former member of Sousa's band and a well-known teacher of band instruments, died here last month.

Aloys Limbach

CHICAGO, Aug. 10.—Aloys Limbach, an authority on sheet music and for many years connected with the Clayton F. Summy Co., Chicago, died in hospital on Aug. 5. Mr. Limbach is said to have had an unusual acquaintance of all worthwhile American and European catalogues as well as musical training of unusual thoroughness.

Mr. Limbach was born in Bonn, Germany, and came to this country in 1893. He had been in the employ of the Summy organization from that time until the beginning of his illness



Mrs. Selina O. Cottlow

a few weeks ago. His brother is the proprietor of the firm of W. Sulzbach in Berlin.

T. Arthur Smith

WASHINGTON, D. C., Aug. 10.—T. Arthur Smith, a widely known figure in national capital music circles, died today while visiting friends in Baltimore. Mr. Smith, who was sixty-one years of age, was the founder and president of T. Arthur Smith, Inc., a management which had arranged the appearances here of many of the most noted concert and opera artists, such as Schumann-Heink, Sembrich, Gadski, Homer, Hennepel, Tetrazzini and others equally well known. He presented the New York Symphony and Philadelphia Orchestra in an annual series for the past ten years or more, both here and in Baltimore, and recently brought to the two cities the German Grand Opera Company.

Mr. Smith was a member of the Federation of Music Clubs, the Rubinstein Club, the Chaminade Club and other well-known music organizations. He was also a member of the Masonic order for many years. Interment was made in Westminster, Md., where he had made his home. A. T. M.

Jerome D. Remick

DETROIT, Aug. 10.—Jerome D. Remick, for many years head of the publishing house bearing his name, died here after a long illness on July 15.

Mr. Remick, who was sixty-one years old, was a native of Detroit. He began life as a bank messenger and was later a bookkeeper, a log-scaler in a Michigan lumber camp and a business man. His connection with the music publishing business began as a partner in the Whitney-Warner Publishing Co. in 1902. He later bought out his associates. Mr. Remick published many song hits of the popular class, including several that achieved a world-wide sale during the war. Among these were "Smiles" and "I'm Forever Blowing Bubbles." He is survived by his wife, two sons and one daughter.

Carl Bechstein

BERLIN, Aug. 1.—Carl Bechstein, Sr., head of the well-known piano manufacturing firm bearing his name, died here last month. Mr. Bechstein inherited the business from his father, its founder, at the death of the latter in 1900.

Dr. Henry E. Schradieck

BALTIMORE, Aug. 10.—Dr. Henry E. Schradieck, former president of Urbana College, Urbana, Ohio, died on June 23, following an automobile accident.

Dr. Schradieck was the third son of Henry Schradieck, the noted violinist and teacher. His wife, who was also injured in the accident but who is re-

covering, is the daughter of Gustav Strube, a member of the faculty of the Peabody Conservatory in this city, and formerly conductor of the Baltimore Symphony.

Harriet D. Parsons

CLEVELAND, Aug. 10.—Mrs. Harriet D. Parsons, who until her retirement two years ago had been music supervisor and instructor at the Cleveland Board of Education for twenty-two years, died on July 17 at the home of her daughter in Janesville, Wis.

It was largely due to Mrs. Parsons's efforts that music was included in the curriculum of the Cleveland public schools.

Anna Cermakova Dvorak

PRAGUE, Aug. 1.—Anna Cermakova Dvorak, widow of Antonin Dvorak, died here recently at the age of seventy-seven. Mme. Dvorak in early life was the possessor of a good contralto voice. At the time of her marriage to the composer in 1873 she was a member of the chorus at the Czech National Opera, where Dvorak played viola in the orchestra.

At Bayreuth Festival

(Continued from page 5)

YORK or any one of the several European capitals in which he sings. His Bayreuth Wotan was not additionally inspired. Even when the voice is not quite at its best, he is satisfying and sometimes profoundly stirring in his realization of his role.

The Brünnhilde of Nanny Larsen-Todsen, equally well known, was not to be accepted on the same basis. The voice sounded badly worn, throughout, and was incapable of heroic suggestion. The Fricka and Waltraute of Karin Branzell had more of vocal volume than of expressiveness and much the same must be said of the Erda of Enid Szanto. Lauritz Melchior's Siegmund had its good points, as did the Sieglinde of Maria Müller. But we have seldom encountered a more unvocal Siegfried than was Gotthelf Pistor. On the favorable side of the ledger must be placed the Gunther of Rudolf Bockelmann, the Hagen of Wilhelm Patsche, the Alberich of Eduard Habich, the Mime of Erich Zimmermann and the Fafner of Carl Braun.

Problems of Staging

In its staging, the Bayreuth "Ring" still exhibits object lessons which other operatic institutions might take to heart, as in the slaying of the dragon in "Siegfried" and the manner in which Wagner's multiplex requirements are approximated in the last few moments of "Götterdämmerung," after Brünnhilde has (presumably) ridden into the funeral pyre. But there are embellishments, such as an outpouring of Gunther's servitors to witness Siegfried's first arrival at the Hall of the Gibichungs, that—happily—are not and need never be, emulated elsewhere.

Perhaps the time has come for the "Ring" to be laid aside for two or three years at Bayreuth and then brought back, re-studied and re-mounted, with entirely new engagements of singers.

The problem of the conductor will not be readily solved. Toscanini may not return. Furtwängler, assuming at the next festival his role of general musical director, cannot take on the entire burden of the conducting. Meanwhile, a standard has been set that would seem to require something more than painstaking routine in the orchestral performances. The "Ring" must be on the same plane as the other music dramas.

In Hollywood Bowl

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descriptive work to wonderful advantage in building his terpsichorean interpretation. It was by all odds the most effective dance spectacle ever given in the Bowl.

Highlights of the week were Ravel's Bolero, which however, has previously



Dr. Artur Rodzinski, Guest Conductor This Summer in the Hollywood Bowl

been better done under Dr. Rodzinski, Strauss's "Heldenleben," and a program of Russian music on Saturday night. Albert Spalding made his second solo appearance, playing the Mendelssohn Concerto, and Nicolas Ochi-Albi, cellist, was heard as soloist in Tchaikovsky's "Rococo Variations" on Saturday night. Dr. Rodzinski returns for a second week after the tenure of Pierre Monteux, who returned after two years' absence on Aug. 4.

HAL DAVISSEN CRAIN

PERSINGER PUPILS HEARD

Concert at Woods Hole Given by Four Young Violinists

WOODS HOLE, MASS., Aug. 10.—Woods Hole music lovers heard a program of violin music of great brilliancy on the evening of July 30, when four of Louis Persinger's young artist-pupils were presented in four concerts, with Mr. Persinger at the piano.

Ralph Schaeffer, gifted Philadelphia boy, performed the little-known Tartini Concerto in D Minor with remarkable assurance and musical understanding. The Ernst Concerto was played by Stephen Hero of New York, whose exceptional qualities were revealed to New Yorkers when he appeared as soloist at the Roxy series of orchestral concerts last spring.

Josef Knitzer of Detroit, who has made a number of successful appearances, played the Mendelssohn Concerto with fine spirit and technical command. Guila Bustabo, fourteen-year-old Chicago violinist, concluded the program with an astounding performance of a Paganini Concerto, displaying breadth and artistic phrasing, in addition to technical facility.

Edward Breed Makes Opera Debut in Italy

A successful operatic debut was made by Edward Breed, an American tenor, at Treviglio, Italy, recently, when he sang the role of Pinkerton in "Madame Butterfly" without a rehearsal.

8000 PUPILS SING IN BUFFALO CHORUS

**Annual School Festival Is
Held on Two Days—
Glee Clubs Appear**

BUFFALO, Aug. 10.—Eight thousand pupils from elementary schools sang in the chorus which was heard at the annual music festival given by school children. Two hundred players from high schools were in the orchestra. The festival was held under the direction of William Breach, superintendent of school music, in the Broadway Auditorium on two days in June. The children sang "Ye Watchers and ye Holy ones," a Twelfth Century hymn; a three-part canon, "Like as a Father," by Cherubini, and folk songs with good intonation and precision. "Lift thine Eyes" from "Elijah," sung a cappella, was a well-met test of their ability.

Glee club concerts have been given by Canisius College, with Arthur Regan as conductor, and the State Teachers College. Ruth Spier led the Girls' Glee Club of the latter institution and Maurice Sullivan the men's chorus.

Open Drive for Orchestras

A drive for the annual series of concerts by visiting orchestras opened recently. The series is under the management of the Buffalo Musical Foundation. Plans include one concert each by the Chicago, Boston, Cleveland and Detroit orchestras.

Mrs. William B. Hoyt was recently hostess to an invited audience which heard a talk by Olga Samaroff on the Schubert Memorial plan. It is hoped to include Buffalo in the list of cities cooperating with this organization. Local members of the extension committee are Marian de Forest and R. Leon Trick.

Margaret Reed Dooley, mezzo-soprano of this city, gave a recent recital in the Twentieth Century Club with Robert Hufstader as accompanist.

MARY M. HOWARD

ABORN PLANS OPERA

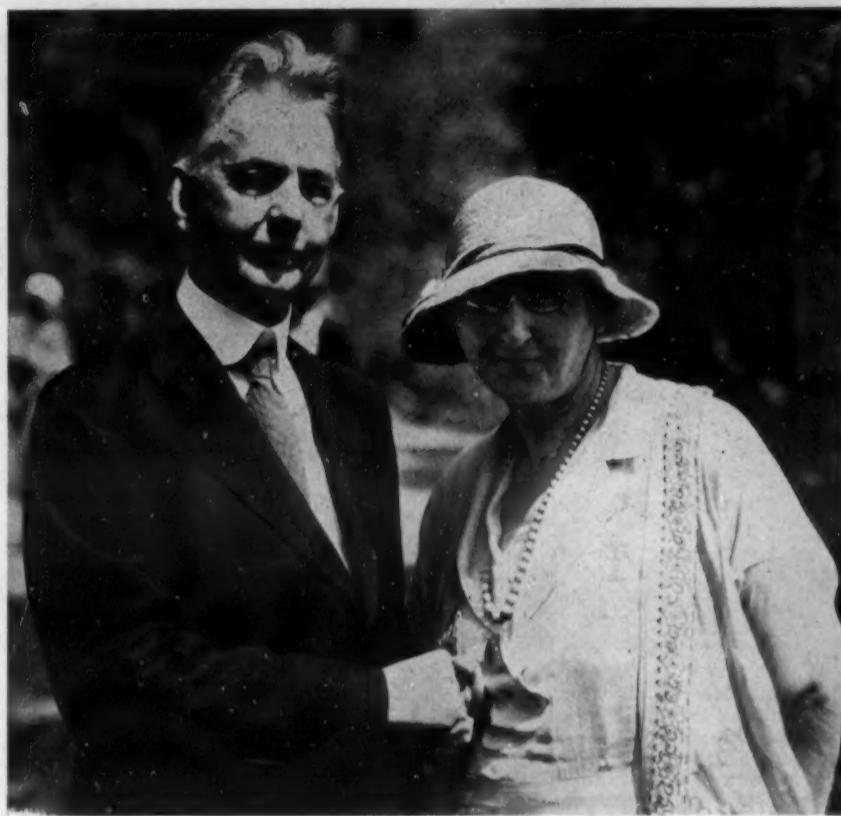
Aims at Repertoire Company Presenting Works in English

A series of grand opera performances in English, to be given in New York next season by a permanent company, is being planned by Milton Aborn, who conducted a similar series at the Century Theatre in 1913-4. As now projected by the impresario, the company would be recruited from among younger singers, both native-born and foreign, with an orchestra of thirty-five musicians, and would present each opera during one week. The plan, Mr. Aborn states, would be for opera at a maximum admission of \$2.50. Arrangements are, however, contingent on the securing of an agreement with the musicians' union for a wage scale that would not be "exorbitant."

The tentative repertoire includes "Romeo and Juliet," "Jewels of the Madonna," "Tales of Hoffman," "Thaïs," "Louise," "Samson and Delilah," "Carmen," "Faust," "Hänsel and Gretel" and "Lohengrin." Possibly some Puccini operas may be included if negotiations with the publishers are successful.

Mr. Aborn has announced that the opera series being given under his direction at the Erlanger Theatre by the Civic Light Opera Company will extend through the winter.

\$1,000 Bowl Prize Awarded to Oldberg



Keystone

Katherine Yarnell, Los Angeles Music Patron, Congratulating Arne Oldberg, Professor of Music at Northwestern University, Winner of the Fourth Annual Hollywood Bowl Prize Composition for an Orchestral Work. The \$1,000 Award Has Been Offered by Miss Yarnell Each Year Since 1927

LOS ANGELES, Aug. 10.—The fourth annual Hollywood Bowl composition contest, for a \$1,000 prize offered by Katherine Yarnell, has been won by Arne Oldberg of Chicago, with a Piano Concerto with orchestra. Second and third mention were awarded a 'Cello Concerto with orchestra by Alois Reiser of Hollywood and a symphonic poem, "Aeronaut," by Radie Britain of Chicago.

Announcement of the award was made by Gertrude Ross of Los Angeles, composer-pianist, chairman of the Hollywood Bowl prize composition committee, on July 22. The judges were Frederick Stock, chairman; Eric de Lamarter, Felix Borowski and Adolph Bruni. Their choice was said to be unanimous.

In making the award, Miss Yarnell indicated that the original period of five years, during which the annual prize was offered, will be extended for the duration of her life.

No prize was awarded in 1930, as none of the compositions submitted was deemed of sufficient worth by the

judges. In 1929 the award went to Charles Koechlin of Paris for a suite.

The prize-winning composition will be played next summer in the Hollywood Bowl.

Works Played Widely

Mr. Oldberg was born in Youngstown, Ohio, in 1874. He studied piano in Vienna with Leschetizky, and composition with Rheinberger in Munich. Since 1899 he has been professor of piano and composition at Northwestern University, Chicago. Frederick Stock has conducted thirteen of his compositions. Other works of his have been played by the Minneapolis Symphony and the Philadelphia Orchestra. Last season his Variations for two pianos and orchestra were performed in the Hollywood Bowl, with Bernardino Molinari conducting and the composer and his daughter-in-law as soloists.

Mr. Oldberg's First and Second Symphonies have both won prizes from the National Federation of Music Clubs. He is a member of the National Institute of Arts and Letters.

MICHIGAN HAS SERIES OF SUMMER EVENTS

Bay View Concerts Given Under William J. Reddick

BAY VIEW, MICH., Aug. 10.—The annual introductory concert of the Bay View Assembly Association was given in the John Hall Auditorium on the night of July 16, when Dean William J. Reddick presented the members of the music department, who appeared as soloists. Associated with Mr. Reddick this year are Anna Hamlin, soprano; Jane Robinson, contralto; Byron Warner, tenor, and Benjamin Tilberg, baritone; members of the Assembly quartet: Warner Galombeck, violinist; Palmer Quackenbush, violinist; Herbert L. Weis, cellist; Robert Schultz, cornetist; Alderson Mowbray, organist, and Irma Reddick, assistant accompanist.

During the six weeks concerts are given every week, featuring two or three of the members in recital in each program. The Assembly Quartet sings at the Sunday morning services held in the Auditorium, as well as in the twilight services at the Bayside and at the Sunday night vesper concerts.

Mr. Reddick is rehearsing for the final festival week, when four concerts will be offered, including numbers for the Little Orchestra, the Assembly Chorus, the string quartet and soloists.

Much interest centres in the appearance of Frederick Jagel, tenor of the Metropolitan Opera, who will be heard in a recital with Mr. Reddick at the piano.

PAULINE SCHELLSCHMIDT

MICHIGAN TEACHERS HOLD CONVENTION

Contests, Conferences and Discussions Mark Battle Creek Meet

DETROIT, Aug. 10.—The forty-fourth meeting of the Michigan Music Teachers' Association was held in Battle Creek on June 23, 24 and 25, with an unusually large attendance. All meetings were held in the First Congregational Church, with the first day devoted entirely to the students' contests.

Reports of the county chairman showed a growth both in number of counties active in the organization, and in their activities.

Are Elected to Office

Officers elected for the coming year were: Susan Ferguson, Battle Creek president; Federal L. Whittlesey, Detroit, vice-president; Alice Wroten, Benton Harbor, recording secretary; Clarence Dykema, Holland, treasurer, and Harold R. Bishop, Grand Rapids, auditor.

The voice conference was led by Ellen Buckley, with a round table conducted by Carl Lindegren, of the State Normal College Conservatory, Ypsilanti.

The piano conference was led by LaVerne Brown of Detroit. Dr. Ernest R. Kroeger, of St. Louis, gave a round table discussion and lecture recital. The necessity of degrees for the teaching profession and the possibilities of class piano instruction were discussed.

John B. Martin, of Battle Creek, led the violin conference. Henry Matheys, of Detroit, conducted an interesting round table discussion on the technique of bowing.

In the organ conference, Eugene Phillips, of Grand Rapids, introduced Francis MacKaye, organist of St. Paul's Cathedral, Detroit, who spoke on "The Value of Church Music to the Teacher."

Address on Modern Music

Leo Sowerby, pianist and composer of Chicago, gave the closing address on "Some Important Phases in Modern Music," illustrating his talk at the piano.

The Battle Creek Music Teachers' Club and the Morning Musical Club united in entertaining the visiting group.

The Past Presidents' Dinner, at the Battle Creek Country Club, was presided over by Marguerite Colwell of Grand Rapids, president. The dinner was followed by an evening concert by the Battle Creek Symphony, with John B. Martin conducting. Ellen Buckley, soprano, and Olive Gould, violinist, were the soloists. A Fantasia on a Russian Folk Song by Samuel Richard Gaines was sung by the Morning Musical Club, Mrs. David Black conducting.

Speakers at Banquet

The annual banquet was held at the Battle Creek Sanitarium, with Fred W. Gage of this city as toastmaster. Miss Colwell made report on the convention of the National Music Teachers' Association, and Dr. Kroeger spoke briefly. Dr. Earl V. Moore, of the University of Michigan, Ann Arbor, made an address on "Music as a Cultural Asset versus a Professional Career." Soloists heard were Katherine Jansheska-Phillips, soprano, and Harry Hacker, tenor.

Benno Moiseiwitsch will spend the month of January concertizing in the United States.